DOCUMENT RESUME

ED 188 747 PS 011 501

TITLE Education Through Art: Elementary School.
INSTITUTION Texas Education Agency, Austin. Div. of Curriculum Development.
PUB DATE [79]
NOTE 87p.: Revised edition of 1969 bulletin.
AVAILABLE FROM Office of Publications Distribution, Texas Education Agency, 201 East 11th Street, Austin, TX 78701 ($1.00)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Art Education: Curriculum Development: Educational Administration: Educational Facilities: Educational Resources: *Elementary Education: Elementary School Students: *Kindergarten: Special Programs: State Curriculum Guides
IDENTIFIERS *Texas

ABSTRACT

Ideas and suggestions to help teachers provide creative and aesthetic experiences for elementary children are presented in this document. This guide is meant to be used for upgrading present programs as well as for providing new ones. The document outlines the goals and objectives of an art program at the elementary level: the role of administrative leadership and teacher responsibilities: characteristics of children at various grade levels: the role of structure, motivation, and evaluation at various grade levels: considerations concerning facilities, organization, and curriculum: and basic art projects, essential supplies and equipment. Also included is a list of references for resource materials. (SS)

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Education Through Art

Elementary School

Texas Education Agency **Austin, Texas**

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ACKNOWLEDGEMENTS

Sincere appreciation is expressed to the many art educators who have contributed ideas and suggestions for the revision of *Education Through Art: Elementary School.*

While it is impossible to list all the persons who have helped in this endeavor, assistance is acknowledged from Judy Beckham, art supervisor, Arlington Independent School District; Ted Couch, program director, art education, Fort Worth ISD; Irene Norman, art supervisor, Irving ISD; and Jean Oliver, art facilitator, Dallas ISD.

Photographs appearing in the guide were furnished by Donna Arriola, Region XII Education Service Center; Katherine Reid, art supervisor, Pasadena ISD; and Jean Oliver, Dallas ISD. Other photographs represent work from Fort Worth ISD, Austin ISD, and Dumas ISD.

The publication was developed under the direction of Ida Nell Williams, former art consultant in the Fine Arts Section, Division of Curriculum Development, Texas Education Agency.

FOREWORD

Education Through Art: Elementary School reflects a view which is consistent with sound contemporary thinking and presents the kind of art program desirable for the growth and development of children in the elementary grades. The publication does not propose to be an answer to all questions for all teachers or to give an exhaustive list of art activities. Neither does it substitute for a good college or university course in art education.

This publication is a revision of a 1969 TEA bulletin of the same title. It presents ideas and suggestions to help teachers provide creative and aesthetic experiences for elementary children. Further, the guide will be valuable in evaluating and upgrading present programs as well as in providing for new ones.

Good teachers will never cease experimenting with new ideas and materials and striving to improve the art program.

Alton O. Bowen
Commissioner of Education

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PHILOSOPHY FOR ART EDUCATION

Art education in the elementary school (K-Grade 6) should be an adventure through which the child's knowledge and experiences are broadened. In this adventure, what happens to the child as a result of the art experience is of greater concern to the teacher than the quality of the child's finished work. However, even though emphasis is not upon the product, each individual child is expected to achieve his or her full ability to produce.

The three major goals of an art program at the elementary level are:

- using materials as media for expressive purposes
- developing an awareness of design in natural and human-made forms
- understanding art as a part of present day living as well as of past civilizations

Experiences with art media form the basis of the program, with awareness of design and historical aspects integral to it. Materials and tools appropriate for the art experiences are those which permit exploration, arouse investigation, stimulate thinking, and are suited to the child's stage of development.

All art is individual and personal. Each child's work should be different from others in the classroom for it reflects personal ideas, thoughts, and feelings. No two individuals are alike, and neither should any two pieces of art be alike. There are as many different ways of representing an object as there are children in the classroom. The teacher who allows children to express ideas, thoughts, and feelings in their own ways, at their levels of ability is a master at individualized instruction.

Each art experience should not only allow but require creative problem-solving activities. The experiences should be ones in which children figure out their own solutions to problems and rely on their originality, inventiveness, and imagination. Through activities of this type, children become increasingly independent and self-reliant. As they express ideas with materials, they become aware of their unique abilities and develop positive self-concepts.

Such a quality art program is a necessity at every grade level of the elementary school if we are to have a society which cares for the human person as a feeling, thinking, and expressive individual.

OBJECTIVES	TO ACCOMPLISH OBJECTIVES	
Quality art education in the elementary school helps children:	**The teacher:**	**The teacher:**
DEVELOP • Originality • Inventiveness • Imagination • Independence • Self-confidence • Creative problem-solving behaviors	ALLOWS AND ENCOURAGES • Individual interpretation of ideas • Unique personal expression • Resourcefulness with materials • The unusual, out-of-the-ordinary results	AVOIDS • Ready-made solutions such as: duplicated pictures step-by-step directions copying patterns • Teacher domination
GROW IN • Ability to express ideas and feelings • Knowledge and use of media • Knowledge of tools and processes	ALLOWS AND ENCOURAGES • Repeated opportunities for personal involvement with problems • Experimentation with a wide range of materials • Children to be themselves	AVOIDS • Limiting art activity to only one or two media • Criticism that discourages
REALIZE PLEASURE FROM • Creative and appreciative experiences	ALLOWS AND ENCOURAGES • Pride in achievement • Activities that relate to personal interests	AVOIDS • Activities that are unrelated to the child's world

THE QUALITY ART EDUCATION PROGRAM

OBJECTIVES	TO ACCOMPLISH OBJECTIVES	
Quality art education in the elementary school helps children:	**The teacher:**	**The teacher:**
INCREASE IN AWARENESS AND SENSITIVITY • To their visual world • To works of art—past and present • To their own art efforts and to those of their peers	ALLOWS AND ENCOURAGES • Children to see that natural forms have art qualities such as: color, line, shape, mass, texture • Contact with good design in the environment • Opportunities to see and discuss great works of art through: films, slides, reproductions, visits to museums, visits with artists • Displays of children's art	AVOIDS • Limiting materials to teacher's personal preferences
DISCOVER • Desirable leisure time activities • Means for emotional release	ALLOWS AND ENCOURAGES • A wide variety of experiences • Every child to discover areas to be pursued independently • A personal preference when a choice of media or mode of expression seems needed	AVOIDS • Rigid regimentation

DEVELOPING AN ART PROGRAM

ADMINISTRATIVE LEADERSHIP

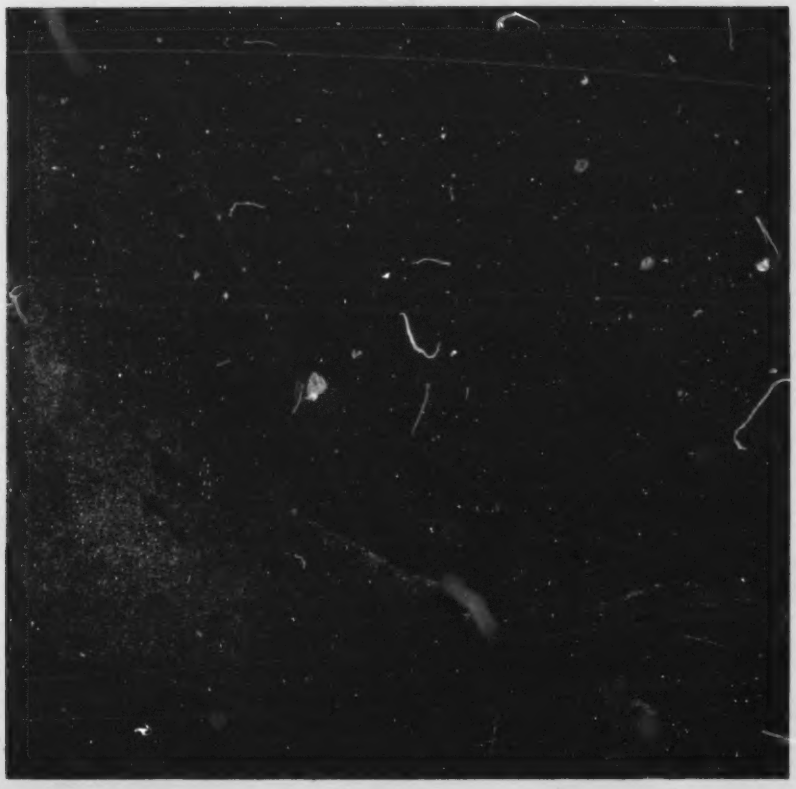
The support of the school administrator is needed if the art program is to be successful. Through active participation and interest in art education, the administrator provides leadership by:

- Being responsible for having a quality art program in the school
- Understanding the personal and cultural value of art and its importance in the school program
- Realizing the difference between adult and child art
- Understanding why copying, tracing, and patterns should not be a part of any elementary art program
- Selecting teachers adequately trained in art education
- Planning with teachers to stimulate and motivate art experiences in school
- Contributing to the effectiveness of the program by providing each classroom with tables, sink, and adequate storage
- Allowing a minimum of one or more art periods per week for each grade level
- Providing appropriate materials in sufficient quantities
- Encouraging displays of art work throughout the school with selections chosen from every grade level
- Encouraging field trips to art exhibits
- Making professional growth of teachers possible through in-service training in art and providing released time for teachers to attend state, regional, and national art meetings
- Helping to interpret the art program to parents

TEACHER RESPONSIBILITIES

Teachers are the motivating force for a creative art program, and it is their responsibility to provide a stimulating atmosphere. This can be accomplished by:

- Providing inspiration and motivation
- Encouraging children to express their ideas, thoughts, and feelings
- Allowing and encouraging creative problem-solving behavior
- Encouraging children to feel free to try out their ideas and experiment with art materials



- Understanding why the use of duplicated pictures, step-by-step directions, copying, tracing, and patterns is not a part of the philosophy for art education
- Allowing ample time for art experiences
- Directing children to expand their vision
- Recognizing that children are individuals and their work is different
- Helping children gain self-confidence
- Finding something worthy of praise in the work of each child
- Providing a balanced program which includes both two- and three-dimensional activities
- Planning a program in which the art experiences are not only suited to the age and ability of the child, but are pleasant, progressive, and creative
- Being aware of developmental levels of children

UNDERSTANDING THE CHILD

A knowledge of the characteristics of children at various grade levels will aid the teacher in understanding development and growth through art.

[redacted]

- Are full of curiosity
- Are eager to explore and discover
- Concentrate for short periods of time
- Express ideas quickly
- Possess much energy
- Are spontaneous in their actions
- Have not fully developed their motor control
- Enjoy physical motions involved in art work
- Create art forms which have meaning to them but often are unrecognizable to adults
- Name drawings as a form of true communication
- Combine basic forms to create first symbols
- May use size to show importance
- Have own pace of growth

[redacted]

- Are highly individual in their creative ability
- Vary in their capacities and interests
- Are eager to participate in art activities
- Have a vivid imagination
- Are curious and inquisitive
- Possess much energy
- Have a greater interest in the activity than the product produced
- Have interests centered around family and self
- Concentrate for short periods of time
- Have a strong feeling of possessiveness

[redacted]

- Enjoy participating in art activities
- Are interested in experimenting with media
- Become increasingly interested in crafts and construction
- Enjoy repeating activities
- Become concerned with realism
- Have a lengthened interest span
- Enjoy participating with a group
- Are concerned with peer acceptance

- Desire praise
- Show increased physical energy
- Have developed some competitive interests
- Work with maturing independence

BASIC STRUCTURE FOR AN ART PROGRAM

A lasting interest in art may be developed through interesting and challenging art experiences in the elementary school.

Art In The Kindergarten

Art in the kindergarten is important because it increases children's awareness of their physical environment, extends and develops their sensory capacities, and helps them develop inventive and independent thinking. A quality kindergarten art program allows and encourages each child to interpret ideas, thoughts, and feelings in a personal way and provides opportunities for experimentation with a variety of media.

The kindergarten program should be rich in art experiences. Times should be provided throughout the day for creative art activities. During these periods there should be learning centers where choices of art materials are available. There is no requirement that children spend the full time with one activity, but they may work in several different media. A child may work alone or with other children. Because children inspire one another, some group experiences in art should be planned. A group will often attract a child who has not had the courage to try a medium alone.

In addition to providing the opportunity to work with various media, art experiences help the child become more aware of color, line, shape, form, and texture in the visual environment. Young children are full of curiosity and eager to explore and discover. Vision is the most common method by which learning takes place, but there are other, often-neglected means. The other senses tell us things that vision alone cannot. Therefore, the teacher should set the stage to keep all the senses alive. Through the sensitive use of eyes, ears, nose, mouth, and fingers, children increase their awareness to their visual world.

The development of art appreciation can also begin in kindergarten. Young children can look at art and have short class conversations at their levels of understanding. If museums and galleries are accessible, visits to these can be arranged. It is important that children develop an interest in art and the habit of looking at it. To do so, they should have many opportunities to see art and talk about it.

The art forms that young children create have meaning to them but often are unrecognizable to adults. The good teacher always appreciates the honest efforts of children and is more concerned with their growth and development through art than with what they make.

Art in Grades 1-3

Art is individualized instruction and therefore nongraded. In art it is necessary to begin with children where they are and build on their past experiences whether these be rich or very limited. Each child works at his or her own level of ability and is not expected to achieve any prescribed standards for a certain age group. For this reason, no grouping of activities according to each grade level is presented. However, certain types of experiences may be more appropriate than others for the younger elementary school child because of interest, understanding, and physical maturity.

In the first three years of school, the child should be involved with both two- and three-dimensional experiences, although picture making and two-dimensional experiences will be of greater importance at this age. In a quality program, each of the first three years includes various art experiences in the major areas of painting, drawing, printmaking, clay modeling, sculpture, weaving, and puppetry.

Developing an appreciation of art can begin the first year of school. Opportunities can be provided which help the child become familiar with great art of the present as well as of the past. Appreciation should be related to art experiences rather than taught in isolation. Experiences which help the child to become aware of and sensitive to color, design, texture, and form in the environment are an inherent part of the art program.

All effective art experiences for children allow and encourage individual personal expression and involve creative problem-solving activities. The teacher is always to be more concerned with the growth and development of the child as a result of the art experiences than with the quality of the finished work.

Art In Grades 4-6

In Grades 4-6 many of the activities recommended for Grades 1-3 may need to be included if the children have had little previous art experience. Sequence in art is individualized for each child, and teachers build on children's past knowledge and experiences. For each child, sequence in art is from the simple to the complex. The child who has had limited involvement with art begins with the simple processes no matter what his or her level in school.

In schools with organized art programs, a greater variety of media is presented in Grades 4-6 than in the first three grades. In addition, more activities are provided to utilize media with which the child has had previous experience. If similar activities which involve repeated use of certain media and tools are planned, children can gain the skills necessary to carry out their ideas without always having to learn the use of new media and tools.

The yearly program of art experiences should include a variety of activities that are more complicated and involved than those in the first three grades. There are both two- and three- dimensional activities. These include various experiences in drawing, painting, clay modeling, printmaking, fabric design, puppetry, sculpture, and weaving.

An important part of the art program is the development of art appreciation, and many opportunities should be provided to help children become more knowledgeable about art of the present day as well as of the past. Appreciation is a related part of the art experiences.

The development of perception and sensitivity to the visual environment also is a related part of the art program. Experiences which help children to become more aware of color, line, texture, shape, and form are an inherent part of the program.

All art experiences should encourage children to use their ideas and feelings in a personal way and to engage in creative problem-solving. The child's growth through art experiences is more important than the finished work.

All activities in the art program are valuable to the degree that they contribute to the realization of objectives such as those stated in this guide.

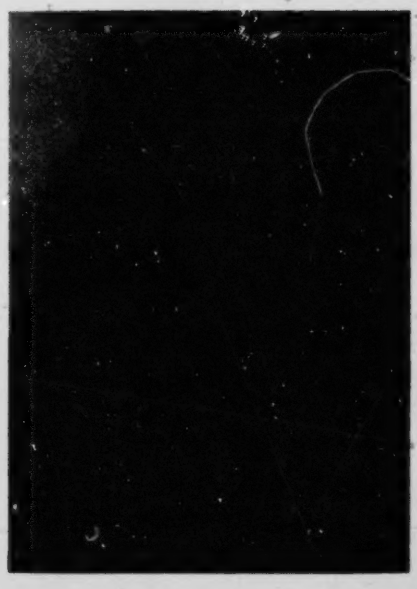
MOTIVATION

Motivation occurs when the feeling is incited within the child that he or she wants to produce something. Before a creative action can take place, there must be present a strong desire to express something the child feels is important.

Motivation is the teacher's most valuable tool in helping to develop creative minds through art experiences. One of the most effective motivating forces which teachers possess is their own contagious spirit. They themselves must be excited about art. Specific ways to motivate students include:

- Establishing an atmosphere conducive to creativity and experimentation
- Helping the child recall experiences for use in art expression
- Asking questions to encourage seeing and thinking
- Making effective use of visual media such as films, filmstrips, and slides
- Helping children become aware of design in nature and in art objects

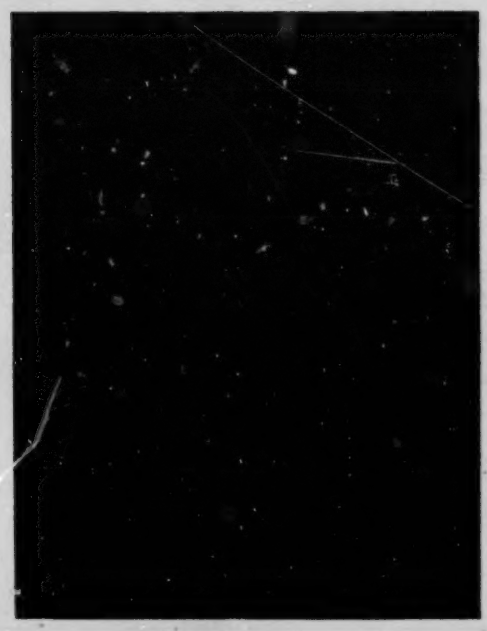
- Bringing in resource people to talk and give demonstrations
- Introducing new media, tools, and processes
- Encouraging children to use tools, media, and processes in imaginative ways
- Taking children on field trips in the community



EVALUATION

The evaluation of the child's progress in art involves the consideration of a number of factors.

Evaluation of the total art experience requires consideration of the individual child and his or her attitudes, aesthetic growth, development of skills and work habits, as well as the art quality of the creative work. Evaluation is more than the grading of a finished product.



Individual evaluation involves a child's appraisal of his or her own worth, recognition of increasing skill in use of materials, and a sense of pride in the finished work.

Group evaluation can be brief and spontaneous and come as a result of the willingness of children to share with each other. Guidance in group evaluation is provided by a teacher who shows concern for attitudes and respect for different ways of working.

Teacher evaluation must be related to the objectives of art education, the methods, and the curriculum; however, the child should always remain the most important element in any educational situation. Effective evaluation requires knowledge of the child, observation of him or her during art experiences, and a search for tangible evidences of growth, such as initiative in solving aesthetic problems. The teacher must be keenly aware of the developmental stages of children's artistic expression. Adult standards should not be imposed upon children, for they are frustrating and beyond children's comprehension.

Individual art work should not be graded in the elementary school. In schools where letter grades are required for subjects, the children are best evaluated by judging their individual growth rather than their art products.

Growth in art is measured in individual children as they relate continuously and progressively to their environment through their art expression, knowledge, and appreciation.

Outcomes For Art, Grades K-3

At the end of the fourth year art program (Grade 3), most children will:

- Identify strongly with what they are doing
- Enjoy manipulating various media to express ideas
- Display greater coordination in handling art materials
- Demonstrate skill in using simple art tools
- Exhibit greater understanding of simple art processes
- Demonstrate increased art vocabulary
- Share materials and tools when working in a group activity
- Display a feeling of success and pride in their work
- Express their ideas, thoughts, and feelings in their individual ways
- Show originality in expressing ideas and in using materials
- Show evidence of greater confidence in their ability to express ideas with a variety of media
- Demonstrate more sensitivity to their surroundings
- Respond to design in natural and constructed forms
- Show evidence of greater understanding and appreciation of the contributions of other persons—artists as well as classmates

Outcomes For Art, Grades 4-6

At the end of the elementary art program (Grade 6), most children will:

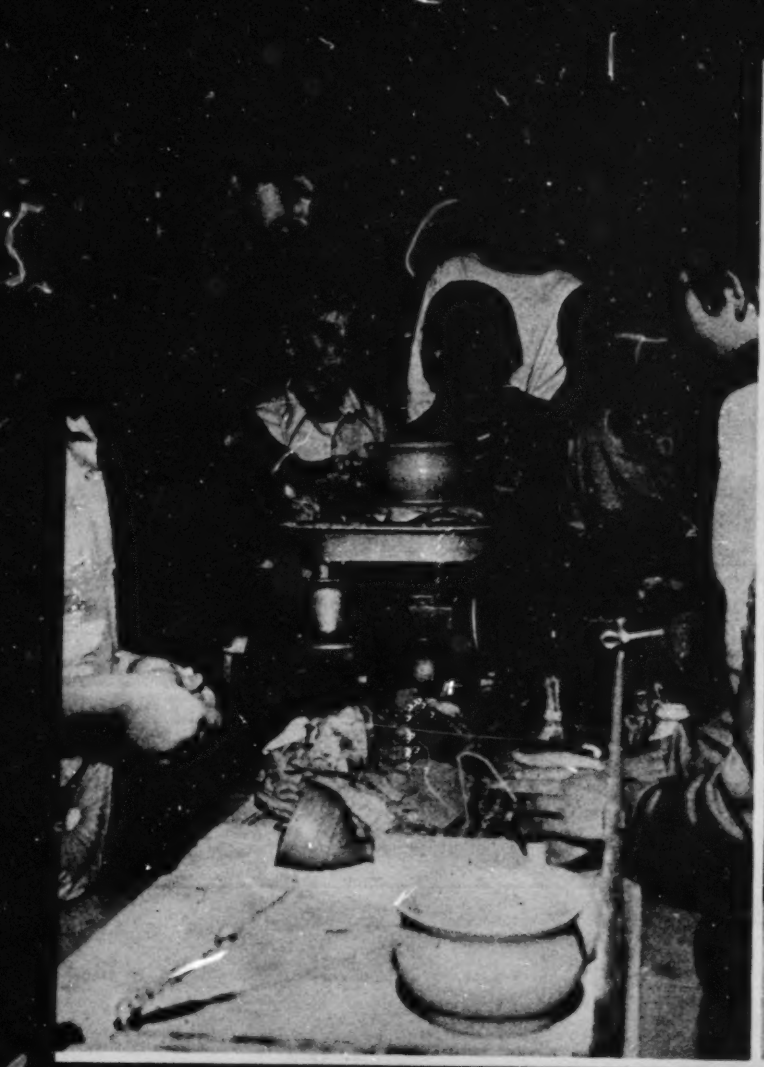
- Identify strongly with what they are doing
- Demonstrate increasing ability and self-confidence in relating their thinking, feeling, and seeing concerning two-dimensional expression
- Demonstrate proficiency in working with three-dimensional forms
- Recall facts about materials, tools, and processes
- Show an eagerness to express ideas with art media
- Demonstrate skill in using a variety of tools and materials
- Reveal, in conversation and in work, a growing awareness of the principles and elements of design
- Experiment with new ways of expressing ideas
- Display feelings of success and pride in their accomplishments
- Demonstrate increasing self-confidence about their work
- Work with maturing independence
- Demonstrate growth in their abilities to express ideas, thoughts, and feelings in a personal way
- Discover new answers and develop new concepts through investigation and experimentation in art experiences
- Become more sensitive observers of line, color, texture, shape, and pattern in natural and contructed forms
- Demonstrate growth in their abilities to use imagination, inventiveness, and originality in solving problems presented in art experiences
- Demonstrate more awareness and sensitivity to their own art efforts and to those of their peers
- Evaluate their own work with a growing critical awareness
- Show increased understanding and appreciation of the contributions of artists of the past and present
- Enjoy trips to an art museum or gallery because of their art experiences
- Engage in art experiences beyond class time on a voluntary basis

ART COMPETITIONS

Changing concepts of education have brought about the necessity for a new look at art competitions in the public schools.

Art educators recognize that there are two forms of competition: natural competition (where children compete with themselves) and introduced competition. Natural competition is needed for continuous growth. Children work at their own levels of maturity and understanding, and their work should be evaluated by this criterion. Introduced competition should not be used because it sacrifices the creative experience. It also forces children to work beyond their experiences and understandings, creating frictions and false standards.

All children should have the opportunity to see their work displayed at some time during the year. However, the real value of art education for each child is not the end result but the learning process involved. A time for families and friends to see children's work is a far more rewarding experience for children than entering a contest. Noncompetitive and informative types of student exhibits displaying creative efforts should be encouraged. Classroom, building, and city-wide art exhibits as well as children's art demonstrations are excellent ways of showing children's creative work.

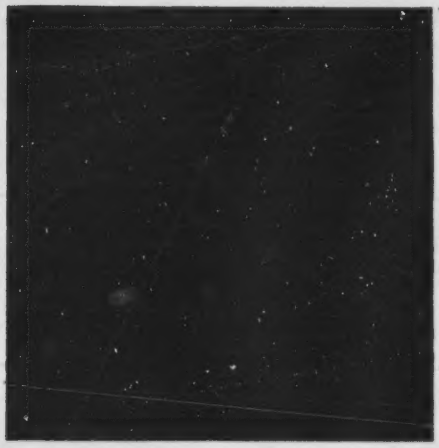


ORGANIZATION AND FACILITIES

TIME AND SCHEDULING

Each elementary school maintains a balanced curriculum including art, as outlined in *Principles, Standards and Procedures for the Accreditation of School Districts*, Texas Education Agency Publication AD7 825 01. This publication states "The weekly schedule includes art, music, drama, and health. A balanced curriculum does not stress one of these areas to the detriment of others in the total program. In addition to being treated as separate subjects, art, music, and drama are included when appropriate, in all areas of the elementary curriculum."

According to the *Essentials of a Quality School Program*, a position statement published by the National Art Education Association, "Every elementary school child should receive regularly scheduled art instruction from a certified art teacher in a specially equipped art room. In addition to regular instruction, time, space, and materials should be provided for supplementary independent and individual art experiences in the regular classroom. Every elementary art teacher should have at least one period per day for advanced planning and preparation of materials and displays."



SPACE AND PERSONNEL

In the quality art program, the art room is visually attractive and provided with equipment, supplies, materials, and instructional aids to meet stated objectives. The National Art Education Association recommends within every elementary school one special art room and one special art teacher be provided for every 350-400 children. In addition, the Association recommends that there should be no fewer than 50 square feet of work space per pupil and no more than 25 children per class. At least 350 square feet of storage space should be available in or connected to the art room for supplies, materials, equipment, and work-in-progress. Both open and closed storage areas should be provided. The room should be flexible enough to be used by both groups and individuals. Work and storage space should be available in the regular classrooms as well as in the art room for independent, individual, or small group art activity.

Facilities and equipment necessary for the art program will vary in accordance with the objectives sought.

MANAGING ART IN A SELF-CONTAINED CLASSROOM

The elementary art program with its varied activities can be more easily achieved in a room with special facilities and equipment; however, by improvising, a quality program can be organized in the regular classroom.

Time Factor

A specific time for art class ensures that it will not be neglected.

The daily schedule should be flexible so that either frequent short periods or a few long periods can be provided for a particular experience or material.

Organizing A Class

All children may be involved in an art experience at the same time.

The nature of a material or activity may require the teacher to work with a small group of the class while other children are occupied with less demanding media. The groups can then rotate.

Also, several children may choose to work with art media during a free period.

Where To Work

Many art activities can be carried out at individual desks. This arrangement presents few problems for the teacher.

When a larger working area is needed, a large piece of board, such as ¾" plywood, may be placed on top of the desk.

A special place in the room should be set aside as an art corner for individuals or groups to work as time allows or occasion arises. This area should have a large table with basic art supplies always available.

Easels, tables, and the floor in the classroom or hall may provide a working space. Wrapping paper may be attached to the wall, chalkboard, or bulletin board to provide additional work area.

If arrangements can be made, the cafeteria would provide ample table space for art activities. However, the group should be limited to no more than approximately 30 children at any one time. In rooms where sinks are not available, two large containers, one for clean water and one for waste, can serve when water is needed.

Storage Of Art Materials

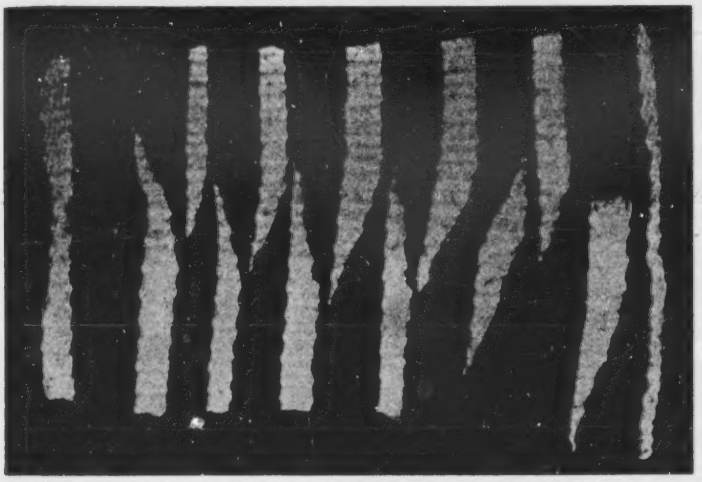
Individual materials may be stored in shoe boxes or similar containers labeled with the child's name.

General supplies may be stored on shelves and in drawers, cabinets, or boxes which may be easily reached by the child.

Similar materials should be stored together and storage areas labeled.

Clay, sawdust, wood, and collage materials need special containers.

Storage for unfinished as well as for completed work must be provided.



THE SPECIAL ART ROOM

The recommendations of art educators will be of special help to school personnel planning to build new art rooms or to renovate existing ones.

Ideally, every elementary school building would have a special art room available for use by the certified art teacher. A second art room is desirable for use by the self-contained classroom teachers in the building. Art rooms are particularly important in the open-concept school.

Location

The art room should be located as far as possible from other classrooms so that noise from art activities will not interfere with quieter classroom activities.

Space

The special art room should have a minimum of 50 square feet per child exclusive of storage space.

Each art room should have a carpeted resource area that includes the following:

- Table and chairs
- Bookshelves
- Books
- Magazines
- Large reproductions of paintings
- Audiovisual equipment
    - Slide projector
    - Film projector
    - Overhead projector
    - Opaque projector
    - Slide sorter
- Storage for slides, film loops, reproductions

Outdoor Work Area

If the climate permits, an outdoor work space provides a valuable area for some types of activities. The optimum arrangement is for this area to adjoin the art room, thus making it accessible to tools and materials. Large or sliding doors make it possible to move tables or equipment outdoors if necessary.

Floors

Floors should be easily cleaned and should be stain-resistant since they often are used as work surfaces. The work portion of the art room should not be carpeted.

Sinks

Island or peninisula sinks equipped with a trap and with storage space for water jars, brushes, and paints are desirable.

Sinks should be easily accessible to children and should not be located in corners or closets.

Each sink or clean-up area should be large enough to accommodate a maximum of six children at a time. Consideration should be given to step-on controls for sinks.

Tables

Tables should seat four children and provide for each a working area large enough for 18″ × 24″ paper and paints or drawing media.

Tables should have a nonglare, washable surface, and adjustable legs.

Storage

Adequate storage should be provided.

Inside measurements for all storage cabinets should be planned to accommodate materials, equipment, and unfinished work. Adjustable shelving ensures flexibility in the use of storage space.

Provision should be made for the storage of the following:

- Various kinds of art media
- Tools and equipment
- Moist clay
- Paper 18″ × 24″ and 22″ × 28″
- Unfinished clay pieces
- Other unfinished art work

- Mounted art work

Display Space

Art rooms require display space for both two- and three-dimensional work.

In addition, display areas for both two- and three-dimensional work should be provided in the halls and in various parts of the school building.

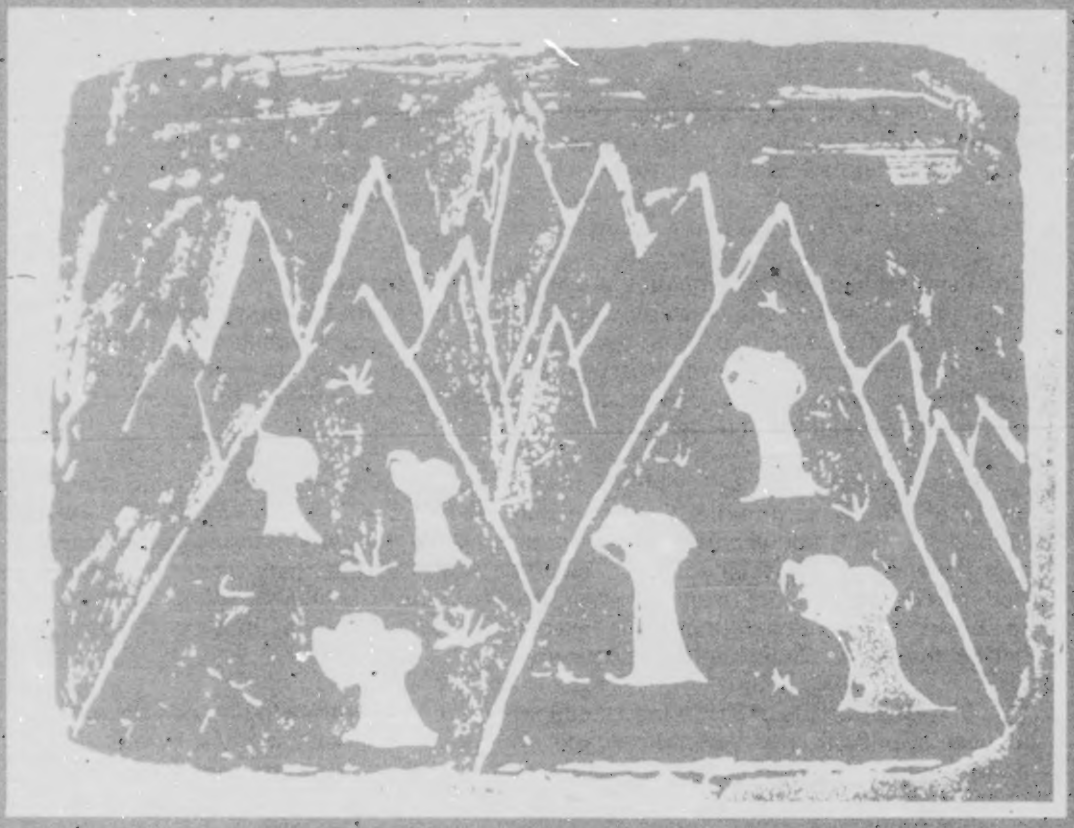
Display spaces and cases should be well lighted and equipped with multiple lighting plug-in tracks with movable accent lights. Some portable display areas are desirable.

Surfaces of all display areas should be of a porous type material in which various hanging devices could be used—pins, staples, tacks. A wooden track strip above the display area for securing heavy objects is desirable. Ceiling hooks for hanging special three-dimensional work should be provided.

Special Equipment

Certain art activities need special equipment. The following are considered essential items:

- Room-darkening shades
- Numerous 110-volt electrical outlets
- Kiln and 220-volt outlet
- Small looms
- Portable zinc-lined clay bins or other appropriate storage, such as a galvanized can, a plastic container, or an earthenware crock
- Workbench with vise
- Electric iron
- Electric hot plate
- Paper cutter
- Extra work tables
- Drying racks for paintings (available commercially)
- Wall mirror
- First aid kit
- Special tacking area for students to hang work



SPECIAL CURRICULUM CONSIDERATIONS

ART AND BILINGUAL EDUCATION

Art has long been recognized as a means of communication for children. They may express their ideas through line, color, form, and other visual means, although they may have a limited vocabulary to express themselves verbally. Children in a bilingual education program, as well as in the regular art program, need many opportunities for creative expression in a variety of media.

Creative problem-solving activities are the basis of any art program. Children are constantly called upon to solve problems, rely on their own thoughts and ideas, use their imagination, and respond to new media and problems. As children in the bilingual program become involved in art experiences of this type, they are discovering who they are and what they can do, thus becoming aware of their own unique capabilities and developing self-identity.

Art activities can be used in bilingual education to help children become more aware of the art contributions of their cultural heritage. An appropriate time for children to learn about particular art forms is while they are working with these forms themselves. Special emphasis can be given to those artists from the child's cultural background. For example, when children paint, it is an opportunity for them to see and talk about paintings done by artists of today as well as those of the past, in both the United States and other countries.

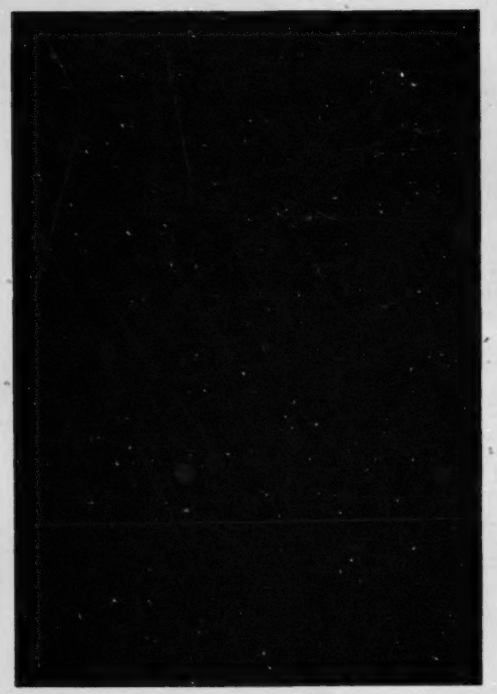
One of the objectives of the bilingual education program is to help children develop a sense of pride in their cultural heritage, and the art program can contribute to the attainment of this goal. However, stimulating visual materials are needed to help children become more knowledgeable of the art of their own culture as well as that of other cultures.

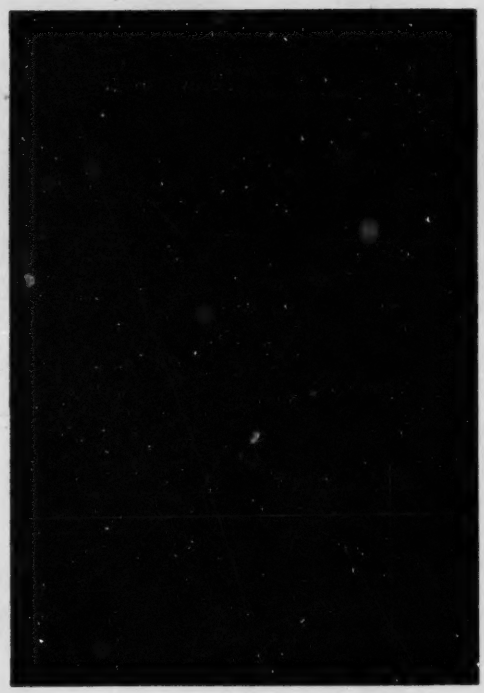
The art program can serve another purpose in the bilingual education program. It provides many opportunities for language development in both English and the native language as children talk about the art they have created and develop an art vocabulary.

Art teachers can make a valuable contribution to children in the bilingual program by being more concerned with what is happening to the child through the art experience rather than with the production of a finished product.

ART FOR THE GIFTED AND TALENTED

All children should participate in a quality program of art experiences in which they can realize satisfaction, express themselves creatively, and increase their understandings and appreciations. Although the art program has value for all children and is not designed to develop artists, it is unusual to find a class in which there are not children with outstanding abilities in art.





Identification of gifted or talented children in art is generally accomplished through teacher observation of unusual performance. However, check lists of specific characteristics have been developed by personnel in some school districts to aid in the identification of children gifted in art. Also, the Torrance Test for Creative Thinking may be of help in identification of creative potential.

According to the philosophy for teaching art, no child is expected to attain a predetermined level of achievement; therefore, all children who are gifted in art can excel in their accomplishments. These children are able to work for extended periods of time because of their unusual interest, inventiveness, self-reliance, imagination, and creativeness. They are more sensitive to the world about them. Their drawings and paintings not only record their experiences in a unique way, but their creative efforts are rich in detail. They have an abundance of ideas and are so enthusiastic that they often need guidance as to how much they may expect to accomplish.

The gifted child needs diversified materials and rich experiences. These experiences, using a wide variety of tools and materials, should include activities that center around self, the life of enjoyment, independent work, experimentation,social values, and problem-solving. Gifted children should be challenged continually and encouraged to explore new and advanced art processes.

Achievement in art is a totally individual matter. Provide the challenge and opportunity for creative thinking and problem-solving experiences in art and the gifted few will be master producers.

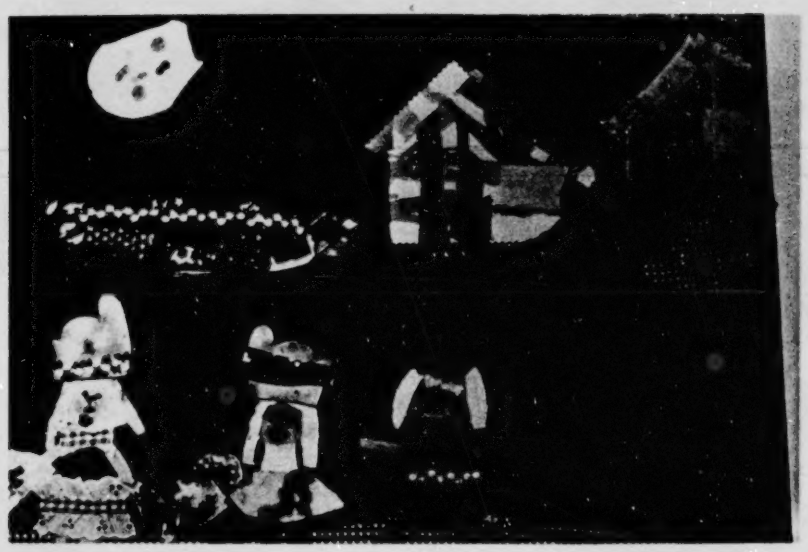
ART AND SPECIAL EDUCATION

Art is important for the handicapped student. Through art, these children can gain a sense of personal achievement as they produce art forms they can call their own. All the major art areas such as pottery, sculpture, fabric design, painting, drawing, puppetry, and printmaking should be a part of the program for these as well as for all children. There are no specific standards that should be reached, and children should work at their own levels of ability. Their efforts should be accepted and respected.

When handicapped children can participate satisfactorily in the regular art program, they should be assigned to it. However, the policy of integrating handicapped children into the regular classroom adds to the role of the classroom teacher, and he or she will need training in how to work with the children. For some handicapped children, special art classes should be arranged. These children include those who become frustrated in large-group situations and those who need greater instructional adjustments and more physical care or psychological attention than can be given in the regular classroom.

The needs of individual children and their capacities to benefit from participation in a large-group situation should be factors which determine whether or not they spend time in the regular art program.

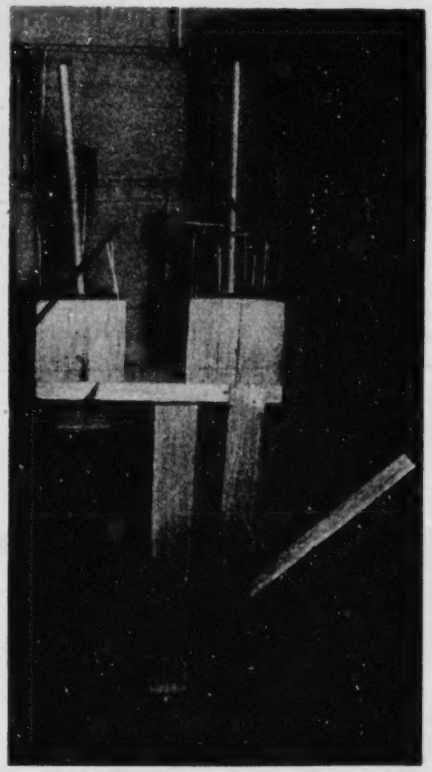
The field of art therapy which a few years ago was limited to clinical and institutional settings is now being extended into the public schools. Art therapy is based upon the understanding that art is therapeutic, and the use of art therapists may be a valuable part of the program for handicapped students.

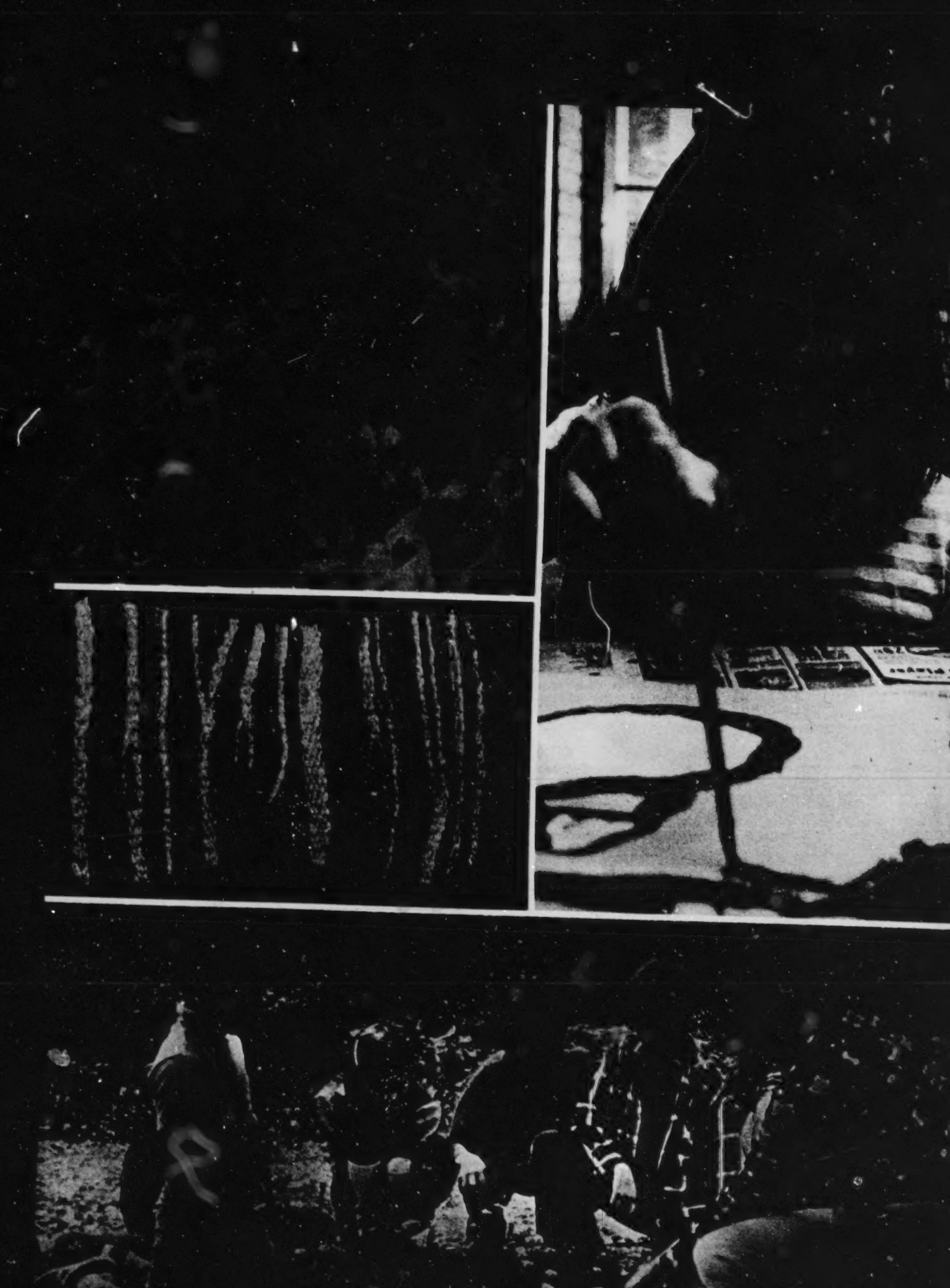


ART AND CAREER EDUCATION

Career preparation should begin in the elementary school with development of realistic concepts of the world of work. Part of the career awareness program in the elementary school should be to familiarize children with career opportunities in art. This information may be presented as it relates to art experiences in which children participate or through field trips, books, and persons in the community who are working in a visual arts career. With today's greater emphasis on career education the art curriculum needs to focus more than ever at all levels of the elementary school on career opportunities.

Much in our daily lives has been created by professional artists or designers who work in one of the many career categories in the visual arts. Buildings are the creation of architects and interior designers; magazines and books are composed by art directors and illustrators; automobiles, appliances, and utensils for preparing and consuming food are the work of industrial designers; and the styles of our clothes are the results of the imaginations of fashion designers. These are some of the career categories with which children can become familiar in the elementary school.





THE BALANCED PROGRAM

PICTURE MAKING

Painting

Children should be given opportunities to paint often in order to expand their world of color and color relationships.

Subject matter for painting is never a problem. Children's activities and interests, fed by their imaginations, will always provide them with a subject. Any suggestion by the teacher should be of a general nature to allow the child much choice.

The child should be encouraged to work freely by painting directly on the paper without preliminary drawing and to stand while painting to encourage the use of large arm movements.

Materials

Tempera is the best painting medium for the elementary grades. Its thick, opaque quality makes it possible for the child to use strong brilliant colors.

The transparent quality of watercolor usually results in pale, colorless, unsatisfactory pictures for the child.

A stiff, flat half-inch or larger brush and paper 18″ × 24″ or larger provide for the best creative work.

Many kinds of paper may be used, including:

- Newsprint
- Manila paper
- Butcher paper
- Poster paper in assorted colors
- Corrugated cardboard
- Classified ad sections of newspaper

Small amounts of paint may be mixed in:

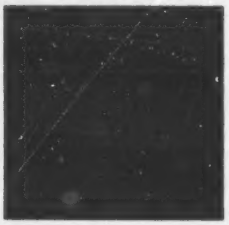
- Muffin tins
- Jar lids
- Plastic egg cartons
- Small pieces of wax paper

Dry tempera can be used from a plastic or papier mâché egg carton by first dipping the brush into water and then into paint.

Adapting The Medium To Various Ages

A brush for each container of paint should be provided for kindergarten and first grade children. Mixing colors is not encouraged with these young children; however, they can learn much about color through using it and making choices. Second and third grade children can be encouraged to mix colors.

Children in the upper-elementary grades should have acquired enough control over the medium to be able to experiment with tempera. Various techniques such as using dry brush, experimenting with tools other than brushes, or painting on wet or unusual surfaces may be explored.



Drawing

There is no one way to draw, and there should be as many interpretations of a particular subject as there are children in the room. Too often teachers who have the misconception that drawing should be realistic will demonstrate how they think children should draw or even make corrections on their drawings. Instead of criticizing the child's work, the teacher should respect individual creative expression. Imposing adult standards upon children will stifle their individuality and confuse them.

As children grow older, they may become dissatisfied with their drawing ability. At this time teachers should guide them to be observant. As they begin to look more closely, they will discover new ways of expressing their ideas.

Some ways in which children's drawings can be improved include:

- Having children observe and discuss ways in which the illusion of distance can be expressed
- Taking children on sketching trips
- Helping children develop a growing awareness of color and texture
- Pointing out the unique characteristics of a certain subject
- Using children for models
- Having children act the part to be portrayed before drawing

Materials

Chalk and crayons are appropriate drawing materials for all elementary children.

Adapting Drawing To Various Ages

There is no need to try to teach primary children how to draw. Drawing is natural with them. The greatest contribution the teacher can make is to provide proper motivation and encouragement.

If a creative atmosphere is provided and children are given opportunities to draw with appropriate materials, their drawings will develop along a regular growth pattern.

Crayons

Children in the elementary grades enjoy using wax crayons. The many different ways of using this medium can give rewarding results and enrich the art program.

Crayons should be used directly on the paper without any preliminary pencil drawing. Experimentation with the many possible ways of using this medium should be encouraged.

Well-planned motivation is important. Just passing out crayons and paper to let children draw is not sufficient direction for a successful experience.

Suggested ways of using crayons include:

- Drawing on colored paper
- Melting shaved crayons between pieces of paper to use as a background for a picture
- Using paper in unusual shapes, such as a 9″ × 24″ strip for drawing
- Painting with thin tempera over crayons
- Coloring two layers of crayons and scratching through the top color to reveal the color underneath
- Placing a leaf or paper shape under newsprint and rubbing with crayon to transfer the shape
- Painting with melted crayons

Materials

Newspaper or manila paper for crayon pictures should be no smaller than 12″ × 18″. Large crayons are easier for the kindergarten and first grade children to use while older children may use smaller crayons with a variety of at least twelve colors.

Adapting Medium To Various Ages

The younger children are satisfied to draw with crayons. As children get older, they may experiment with some of the more involved suggested activities.

Chalk

The soft quality of chalk will help stimulate freedom of expression. Like other drawing media, chalk should be used directly on the paper without any preliminary pencil drawing. Dampening the paper with water will add interest to this activity and keep the chalk from being dusty. Colored construction paper used as a drawing surface will add variety.

Careful planning is needed for storing unfinished pictures, cleaning up, and washing hands. Since chalk rubs off on clothes and hands, young children should wear aprons.

Materials

Boxes of large sticks of chalk in assorted colors, appropriate for primary children, can be bought from most school supply firms. Smaller sticks of chalk may be used by older children.

Manila, bogus, and colored construction paper, 12″ × 18″ or larger, are desirable.

A large sponge and a pail to hold water can facilitate the dampening of the paper.

Inexpensive hair spray, used under teacher supervision, makes an excellent fixative.

Adapting Medium To Various Ages

Chalk is an appropriate medium for picture making by all elementary children.

Cut Paper

Paper can be used in different ways for picture making. Cutting or tearing paper should be done free-hand without any preliminary drawing. Other methods include folding, bending, scoring, or curling, and several of these methods may be combined to express an idea. Such methods may be used to produce pictures with a three-dimensional quality.

When presenting paper as an activity, a short discussion of possible ways of working with it is needed; however, step-by-step directions should be avoided. Activities should encourage creativity, experimentation, and individual problem-solving.

Materials

Various kinds of colored papers are usually available in schools, including construction, tissue, foil, corrugated cardboard, cellophane, or gift wrapping paper. Most papers can be attached to the background with paste, but some may require white glue.

Adapting Medium To Various Ages

Picture making with paper is suited to all elementary grades and is adaptable to both individual and group projects.

Tissue Paper

The use of tissue paper can provide exciting experiences for children. Because of the thin quality of tissue, it may be twisted, crushed, or curled. These methods and others which the child may discover may be combined to form a picture.

Another method is to cut or tear tissue and arrange on a piece of waxed paper. A second sheet of waxed paper may be placed over the first. The two sheets are

pressed with a warm iron, sealing the tissue between. When displayed in a window, it is very effective. The addition of shaved crayons, colored thread, or small sequins between the waxed sheets will add interest.

Tissue may be glued to white cardboard or heavy paper by brushing with diluted white glue or liquid starch. Overlapping layers of different colored tissue will produce other colors. White paper is always desirable as a foundation so that full use may be made of the translucent quality of the colored tissue. This same method may be used to glue tissue to waxed paper for a stained glass effect.

Materials

Tissue paper that is an art material is preferred to the gift wrapping variety. In addition to tissue, white glue, liquid starch, white construction paper, and wax paper are the materials needed. An electric iron and a padding of newspaper are useful.

Adapting Medium To Various Ages

Tissue paper activities are appropriate for fourth, fifth, and sixth grade children.

Collage

Pictures made with unusual materials of contrasting textures are called collages. In cutting, pasting, and assembling a variety of textures and shapes to form a picture, children increase their knowledge of design and materials and develop their visual and tactile senses. Frequently, the excitement of many interesting materials causes children to include some of each in their compositions. However, they should be encouraged to be selective in choosing textures and colors to express their ideas.

Materials

Various types and colors of papers, cotton, braid, yarn, buttons, textured cloth, seeds, bark, fur, and screen wire are a few of the easily found materials.

The different parts of the picture may be attached to cardboard or heavy paper with glue.

Adapting Collage To Various Ages

The making of collages is appropriate for all children in the elementary school.

PUPPETRY

The construction and manipulation of puppets can contribute to the growth of all elementary children in many and diverse ways. As the children work with their puppets, they find they are not only making puppets but also characters. They must use their imaginations to develop concepts of the personalities that are to be created.

Values are also derived from cooperative effort and the dramatization of the play in which the puppets are used.

Stick puppets are easy to construct. They are merely painted with tempera paint on cardboard, cut out, and attached to a stick or rod. There are many ways to make stick puppets, such as using a stuffed paper sack for a head, using cloth or felt for clothes, or making the puppet of colored construction paper.

Hand puppets are also made in various ways. The head may be modeled of papier mâché, or a stocking or paper sack can be stuffed with newspaper and decorated. All costumes should be made by children and, therefore, should be kept simple and within the range of their abilities. The clothing should be loose enough for action and to allow room for the child's hand.

Marionettes are more complicated and difficult to construct. They may be made by different methods, but the child should keep them simple. All the parts may be made of wood, including the head. Also, papier mâché may be used to make the head.

A stage is not always required for use with puppets; however, if one is desired, there are various ways it may be devised. For example, a backdrop may be painted and attached to chair backs, permitting the children to stand back of it to operate the puppets. To operate hand or stick puppets, the child could hide behind the backdrop and extend the puppet overhead.

Materials

Many of the materials used to make puppets are available in the classroom or can be easily collected.

Papier mâché can be mixed with wheat paste to make a satisfactory material for modeling the head.

Small pieces of paper can be torn and mixed with wheat paste to make a satisfactory material for modeling the head.

Adapting Puppetry To Various Ages

Kindergarten and primary children can construct simple stick puppets or make hand puppets from paper sacks.

Fourth, fifth, and sixth grade children may construct more complicated hand puppets and simple marionettes.

PRINTMAKING

Printmaking affords children another opportunity to express their feelings, thoughts, and ideas. It also provides an aesthetic experience in which children have an opportunity to explore, invent, and experiment.

Printing at the elementary level includes the following processes:

- Vegetable and fruit prints using such foods as potatoes, carrots, peppers, lemons, oranges
- Shapes cut from cardboard and mounted on another piece of cardboard
- Found objects of interesting shape, such as scraps of wood, sponges, erasers, and cardboard cylinders
- Manipulation of a brayer or roller to get various lines, textures, and patterns
- Heavy string glued to cardboard or a wood block
- Linoleum blocks or vinyl tile samples cut for printing
- Woodcuts using soft pine
- Fabrics, including burlap, coarse lace, string, or textured wool glued to cardboard or plywood
- Plaster, paraffin, and plasticene blocks cut, chipped, or carved
- Silk screen prints with wax crayon design drawn directly on the screen

Materials

Only a few simple and inexpensive materials are needed for these printing processes, such as tempera paints, water soluble block printing inks, and silk screen paint.

Adapting Printmaking To Various Ages

The simple printing processes can be done by kindergarten and primary children. These include prints from cardboard, found objects, and fruits or vegetables.

Older children may also use these same processes, but they can experiment and achieve more complicated and interesting results. In addition, these children can design linoleum block or silk screen prints.

PAPIER MACHE

Papier mâché is one of the best three-dimensional activities for stimulating imagination and inventiveness. Careful planning for the organization of the class, distribution of materials, and storage of work is necessary. Various methods of making the main shape are presented below. The teacher should choose the one most suited to the class and the activity involved.

Methods include:

- Using a framework of rolls of paper tied with string
- Stuffing paper bags with wads of newspaper and tying into a shape
- Crushing and tying newspapers
- Using a wire or wooden armature
- Covering balloons or light bulbs
- Modeling with chicken wire for large forms

After the main shape has been formed by one of these methods, many layers of paper strips dipped in paste and placed on the foundation help to develop the shape and to make it smooth.

When ready for painting, much imagination and originality may be used in selecting colors or in adding decorations such as cloth, buttons, braid, or yarn.

Materials

Materials are few and inexpensive and include newspaper, string, yarn, scraps of cloth, tempera paint, and wheat paste, which is available at paint supply stores.

Adapting Medium To Various Ages

As with most construction and time-consuming projects, papier mâché is more appropriate for the upper-elementary grades. It is adaptable to both individual and group projects.

SCULPTURE

Box Sculpture

Box sculpture, the building of a form by assembling various sizes and shapes of boxes, requires an assortment of boxes to help stimulate the child's imagination. Sculpture made from boxes should be imaginative animals or characters as realistic forms are difficult to construct. Paint and additional materials such as yarn, raffia, paper, spools, or buttons add interest to the sculpture. Liquid soap or white glue added to tempera will help the paint adhere to the glossy surface of the box.

Materials

Different size boxes such as those used for oatmeal, salt, shoes, hats, and stationery or large packing containers should be collected by the children. They will need glue, tape, and staples to help in assembling the boxes. An ex-acto knife may be used when cutting is necessary, but should be handled carefully under the teacher's supervision.

Adapting Box Sculpture To Various Ages

Box sculpture presents many varied possibilities for children of all grades. Children in the primary grades should attach only a few boxes to avoid too many problems; however, older children may attempt more complicated structures.

Paper Sculpture

Paper sculpture involves simple, basic materials and can stimulate an awareness of how a three-dimensional form can be made from two-dimensional material. It can also broaden the child's concept of paper as more than a background for drawing or painting.

A demonstration by the teacher should show methods for achieving form by folding, scoring, cutting, and shaping a flat piece of paper. After children learn some of these basic approaches, exploration into the many effects that can be achieved should follow immediately.

Numerous abstract shapes, flowers, fish, animals, people, and birds may be created. The completed sculpture should support itself and be pleasing from all sides.

Materials

Different types of papers including colored construction paper, tissue, foil, white drawing paper, butcher paper, and lightweight cardboards may be used.

A stapler, tape, and white glue are needed to join parts of the paper sculpture.

Adapting Medium To Various Ages

Children should use processes that they can manipulate and understand. Paper sculpture for primary children should involve simple processes. In the upper-elementary grades, children can create more complicated forms.

Wire Sculpture

Wire for creating three-dimensional forms should be heavy enough to hold its shape yet soft enough to bend. Children may coil, bend, curve, or loop the wire to capture the basic shape of an animal or abstract form. Exact realism is impossible to duplicate in wire. If children are given several feet of wire and encouraged to keep it in one piece, they can experiment with it, straighten it, and begin again. However, when using scrap pieces, it may be necessary to use several, and care should be taken to attach all parts securely. Wire sculpture should be free standing or mounted on wood and visually interesting from all sides.

Materials

Colored bell wire may be cut with scissors; however, wire cutters are necessary for copper or heavier wire.

Adapting Medium To Various Ages

Wire sculpture is appropriate for the upper-elementary grades.

Plaster And Aggregate

A plaster form for carving sculpture may be easily made by the children. A quick and inexpensive method of casting plaster can be successful if careful preparations are made before the project is started. Plaster and vermiculite or zonolite, mixed with water in a large plastic bowl or can, may be poured into a box or plastic bag. When dry, the box or bag may be removed. Children should work in pairs while preparing the plaster and should be cautioned to keep all plaster out of the sink. When carving, care should be taken to protect the floor and tables.

A few students will work in an abstract manner. Their results will soon encourage the hesitant or inhibited students to enjoy the excitement of shape and form rather than being bound by realistic subject matter.

Materials

A mixture of equal parts of molding plaster and vermiculite or zonolite with water produces an excellent carving material. A paring knife is needed for carving.

Adapting Medium To Various Ages

This activity may be used successfully from the fourth through the sixth grades.

Assemblage

Three-dimensional constructions, often referred to as stabiles or assemblages, may be made from scrap wood, reeds, balsa wood, or toothpicks. Different types, grains, and colors of wood may be combined for interesting design effects. These materials should be assembled in different positions until a satisfying arrangement is achieved. Here, too, emphasis should be on design rather than realism.

Materials

Scraps of wood collected from the planing mill or lumber yard, assorted sizes of balsa wood, round toothpicks, and white glue are the materials needed.

Adapting Activity To Various Ages

Children in Grades 4-6 will find this a fascinating problem in design.

Sand Casting

Sand casting offers many possibilities for design. In a box of damp sand, impressions may be made with sticks, stones, or other interesting objects which may produce textured surfaces. Color may be added by imbedding in the sand pieces of colored glass, beads, or marbles. Plaster mixed to the consistency of heavy cream is poured into the box. This must be done with care as pouring too quickly will cause the sand to move and destroy the design. When plaster becomes firm, remove the box and sand, leaving the finished work. The texture created by the sand is usually desirable; however, some of the raised areas may be smoothed with sandpaper to create greater contrast.

Care should be taken to keep all plaster out of the sink.

Materials

Molding plaster, a sturdy box for the sand, and objects for impressions and color are the materials needed.

Adapting Sand Casting To Various Ages

This activity is suitable for children in Grades 3-6; however, it requires supervision for mixing and pouring plaster.

Mobiles

A mobile is created for the sake of movement, and it involves color, design, and balance. Simple mobiles may be made by attaching forms that have been constructed of papier mâché, paper, cloth, or wire to a coat hanger or single rod.

In making a more complicated mobile, balance is an essential element. Have children work from the bottom up so all parts are balanced as they assemble the forms.

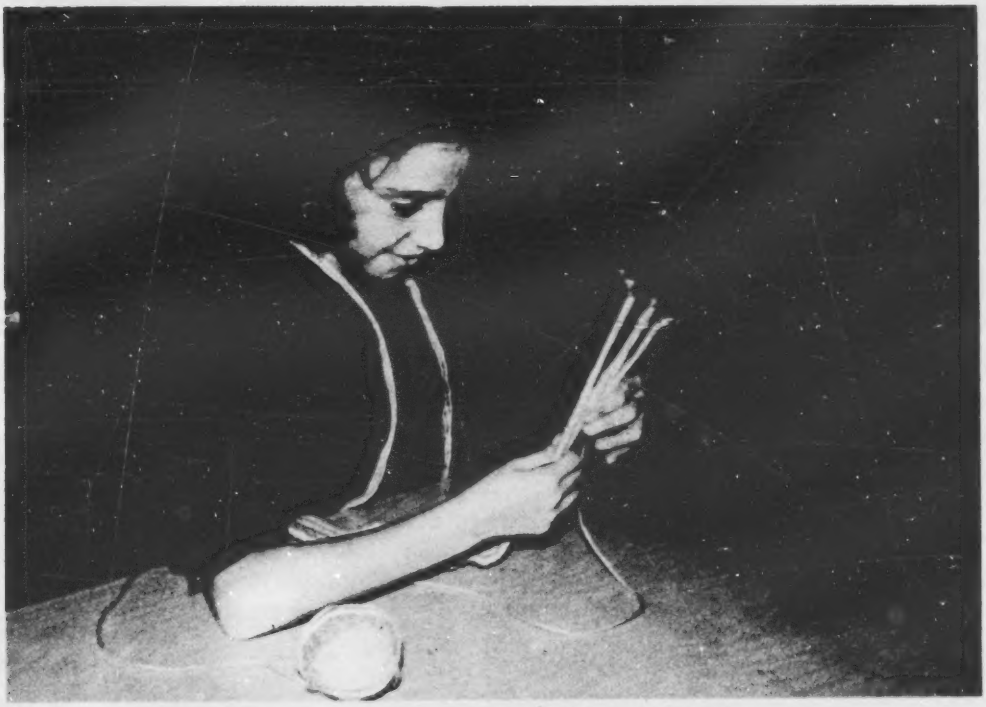
The teacher can use this experience to help develop a greater awareness of the mobile as an accepted art form. Alexander Calder, one of America's well known artists, designed many mobiles with which children should become familiar.

Materials

The few materials necessary for mobiles include paper, paste, wire, thread, and miscellaneous items.

Adapting Mobiles To Various Ages

Simple mobiles may be made from coat hangers by all elementary children. More complicated ones in which the child works consciously for balance can be made by fifth and sixth grade children. Usually, a group or class project is desirable for young children.



FABRIC DESIGN

Stitchery

Stitchery offers excellent opportunities for experience with color, texture, and design. The subject matter can be drawn from what children see or from their world of imagination, but simplification is necessary.

To initiate the activity, it is necessary to give a few general suggestions such as how to tie or knot the thread. However, emphasis should be placed on a creative attitude of experimentation. The child should be allowed to investigate and discover ways of using the thread rather than being taught a series of stitches to use. No drawing needs to be made on the cloth; children can experiment directly with the yarn. If they wish to remove the stitches in their work, this can easily be done and another idea tried. If small scraps of cloth are available, children may experiment with yarn on one of these before beginning their stitchery designs.

Materials

Burlap or loosely woven cloth, open-mesh fruit or vegetable bags, or hardware cloth are ideal for stitchery and should be cut into pieces measuring approximately 14" × 18". Various types of yarn, thread, string, scraps of cloth, felt, and buttons may also be used. Needles with big eyes are necessary.

Adapting Stitchery To Various Ages

Stitchery is generally an activity for third, fourth, fifth, and sixth grade children; however, some kindergarten, first and second grade children are capable of working in stitchery.

Weaving

Weaving can begin in the kindergarten and become increasingly difficult and involved with pattern and design in the upper-elementary grades. Children can weave stripes or plaids and through their selection of weft material may create textural interest. If possible, a use should be found for the fabrics woven.

Children may enjoy the following types of weaving:

- Paper weaving
- Purses woven on cardboard or an oatmeal box
- Belts or headbands woven on plastic drinking straws or backstrap looms
- Wall hangings made on a wooden frame or on a cardboard loom
- Mats, hangings, or purses woven on two- or four-harness looms

Materials

Materials for making looms include cardboard, wood, string, plastic drinking straws, and tongue depressors. Various types of yarn and colored construction paper are also needed.

Two- or four-harness looms may be purchased from most school supply firms.

Adapting Weaving To Various Ages

Kindergarten and primary children may weave on wooden or cardboard looms with warp threads spaced 1" to ½" apart and with strips of cotton cloth or yarn for weft.

Paper weaving can begin the first year of school and continue in complexity in upper grades.

Young children may weave on a few plastic drinking straws while older children may use as many straws as they are able to hold easily. The more straws used, the more difficult the problem.

Back-strap looms made of cardboard or tongue depressors, wooden looms, and two- or four-harness looms are more appropriate for upper-elementary grades.

Batik

Batik is a wax resist dyeing method which can be a satisfying creative experience. The process in general consists of blocking out certain areas with wax and dyeing the unwaxed areas by dipping the fabric in concentrated dye. Another method of applying the dye is by painting it on with a brush. Wax is melted over a hot plate in a double boiler or a container placed in a pan of water. A brush dipped in the liquid wax is used to paint the design on the fabric. Free, bold designs are achieved by working directly without any preliminary sketching. Unusual effects may be achieved by applying the wax with a spoon or sponge, or scratching the wax surface with a pointed instrument.

After the wax has been painted on a certain area, the cloth is dipped in dye. Light colors are dyed first. After the material has been dyed, the cloth is dried and wax is applied to the areas where the color is to be preserved. When the dyeing process is completed, the wax is removed by ironing the cloth between paper towels or newspapers.

A variation of the batik technique is possible when some areas are painted with melted wax crayons. The material can then be dipped in one dye pot. When the wax crayons are ironed out, various colors remain.

Materials

Materials needed in addition to those previously mentioned include dripless candles or paraffin for the wax, pieces of cotton or silk cloth, and cold water dyes.

Adapting Batik To Various Ages

This is a design technique which is appropriate for fifth and sixth grade children working in small groups with children taking turns until all have had a chance to participate.

CLAY

Working with clay should be a part of the art experience of every child.

Definite plans should be made covering distribution of materials, cleaning up, washing hands, and storing unfinished work. Desks or tables should be covered with several thicknesses of newspaper to protect the working surface and to make cleaning up easier. If the teacher has doubts about managing the entire class during such an activity, one-half or one-third of the children may be involved at a time.

When presenting clay, it is desirable to have an exploratory period where children push, pull, pinch, and discover the possibilities and limitations of the medium. Clay should not stick to the hands nor develop cracks as it is handled. If the clay piece is not finished in one class period, it can be wrapped in a plastic bag and kept in working condition. When completed, the piece should be left in a closed cabinet to dry. Drying time will depend on the thickness of the piece and the humidity. Clay should be fired at cone 05 or 06, allowed to cool, and then be glazed. Each piece should be sponged lightly before the glazing. Glazes should be fired according to the manufacturer's recommendations.

Materials

Storage containers for the moist clay, plastic bags, glazes, and simple tools, such as small wooden sticks, are needed.

Adapting Medium To Various Ages

Only the most general instructions are given in the kindergarten and primary grades. Children should be permitted to enjoy the clay and not be required to make something that looks nice or which can serve as a gift.

Pottery by primary children need not be fired, for the quality of the work seldom warrants making it permanent.

In the upper-elementary grades, children can use several methods of working with clay including coiling, rolling a slab, and hand modeling of pottery and animals. Different types of decoration such as raised, or incised designs, or underglaze may be used. If a teacher demonstration is given, it should be of a general nature, concerned with the method of construction rather than with showing exactly how to make a certain animal or a particular kind of bowl. Clay work by these children should be fired and glazed.

MOSAICS

Mosaics are pictures made by putting together small units that provide contrast in color, value, and texture, including paper, glass, tile, stones, buttons, or seeds. Details are difficult to show, so simplification of ideas is necessary.

Although numerous materials are appropriate for mosaic work, paper is probably used most often in the elementary grades.

In assembling the individual stones, pieces of paper, or other mosaic material, a little space should be left between each unit. However, too much space will lose the shape of the objects in the picture.

Young children sometimes have difficulty fitting small units together. The process may be made simple by having the child cut the parts of the picture from colored tissue paper, attach them to the foundation, and add square pieces of construction paper to the tissue. This gives the young child the feeling of producing a mosaic without the work being too tedious.

In the upper-elementary grades, scraps of tile or glass may be broken or cut for mosaics. Careful planning and organization are needed in preparing and using these materials.

Mosaic experiences can provide an opportunity for children to become acquainted with examples of mosaics in Christian churches of the Byzantine Period as well as those of contemporary artists.

Materials

Various types of paper and school paste, which are available in most classrooms, are the only materials needed for paper mosaics.

Scrap tile, colored beads, glass, buttons, and seeds may be collected for other mosaic experiences. Plywood for the foundation, glue, tile cutters, and grout are needed for use with these materials.

Adapting Mosaics To Various Ages

Paper, stones, and large beads are appropriate for this activity in the primary grades.

All suggested materials may be used in the upper-elementary grades.

MASKS

Mask making in the elementary grades is a popular activity. In addition to its value as a design problem, it provides an opportunity for older children to gain an understanding of other cultures.

There are many methods of constructing masks. All should provide a means of self-expression for the child and should be approached from an experimental point of view.

A few of the appropriate methods of construction are:

- Paper sack masks made from paper bags by using paint and crayons or by adding other materials such as paper, yarn, or raffia for decoration
- Cut paper masks made from sheets of construction paper cut to fit the child's face and decorated with additional colored paper
- Papier mâché masks made over foundations of clay, an inflated balloon, or crumpled newspapers
- Masks made over frameworks constructed of strips of cardboard, ½" or 1" wide, with construction paper and various materials added

Imagination should have free play in designing and decorating each mask.

Materials

Mask-making requires only a few materials, including tempera paints, construction paper, school paste, wheat paste, and newspapers. Additional materials such as yarn, rope, raffia, and feathers may be used for decoration.

Adapting Masks To Various Ages

Children of kindergarten and primary grades may make simple masks from paper sacks or construction paper. At the upper-elementary level, masks may be made by any of the methods suggested.

ART APPRECIATION

Every opportunity should be provided in the school program to help the child to become art conscious and to develop aesthetic judgments.

Appreciation should be an integral part of all art experiences. The appropriate time for children to see and discuss the work of artists who use a medium is when the children are working with the same medium. For example, when children work with clay, learn something of the process, and are shown original pieces by well-known craftpersons, they are capable of a greater understanding and appreciation of the potter's work.

Enjoyment and appreciation of art should have its beginnings in early childhood. Art should be something lived with, respected, and enjoyed daily if it is to be an integral part of the child's life now and later as an adult.

Maximum use should be made of art museums when available. Artists can be brought into the classroom or trips can be made to their studios. All of these experiences help children become more conscious of art.

It is important that children develop an interest in and the habit of looking at art, rather than acquiring isolated facts about great works. They can be so burdened with facts that these interfere with the pleasure of looking. Also, facts can be learned without ever developing an appreciation.

Stimulating visual materials such as art reproductions, films, filmstrips, and slides can strengthen the art program and help children become acquainted with art of the past as well as of the present.

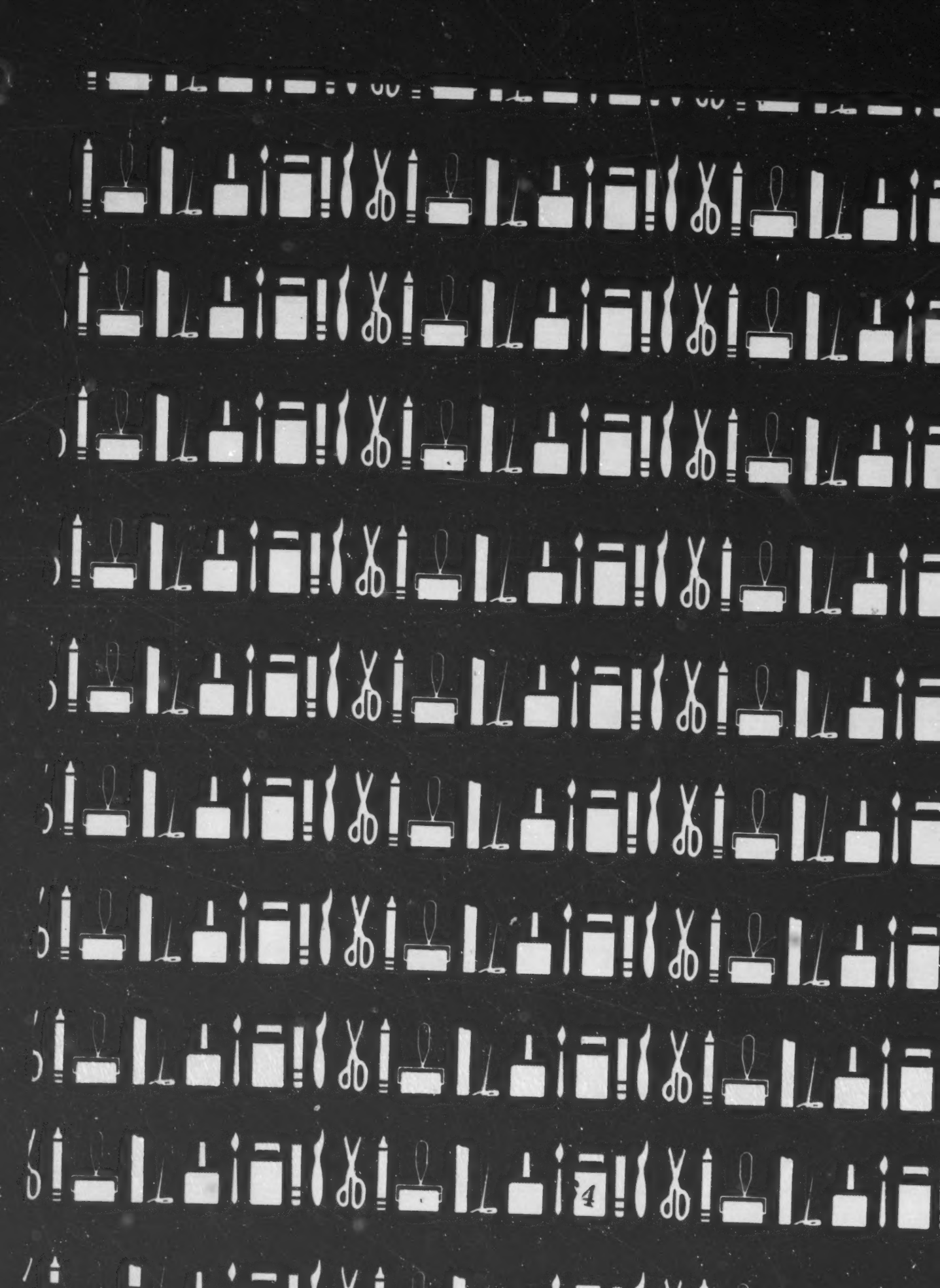
Children with different cultural backgrounds can develop a sense of pride in their cultural heritages by becoming aware of the contribution each has made.

Children develop a sensitivity to the world about them and become conscious of quality in art when the teacher discusses color, shape, line, form, and texture as seen in natural as well as in constructed objects. In this way, design becomes a part of every art experience and not a separate study considered in abstract or meaningless terms.

Through vision much learning takes place; however, there are other means of learning that are neglected. Other senses tell us many things that vision alone cannot capture. By involving children in various sensory experiences in which they use their ears, nose, mouth, eyes, and fingers, they develop a greater awareness of their environment. Also through these sensory encounters, children will increase their reservoir of experiences that will help them to express their ideas with greater sensitivity.

The teacher should take advantage of every opportunity to involve children in sensory experiences. Outdoor walks may be taken to compare textures, sounds, odors, and visual qualities of objects found. Many objects are brought to class that have design qualities. When discussing these, sensory experiences can be involved.

The entire school should reflect an interest in art. At all times display of children's work should be in the corridors and in the principal's office, as well as frequently changed exhibitions of reproductions of fine paintings and art objects.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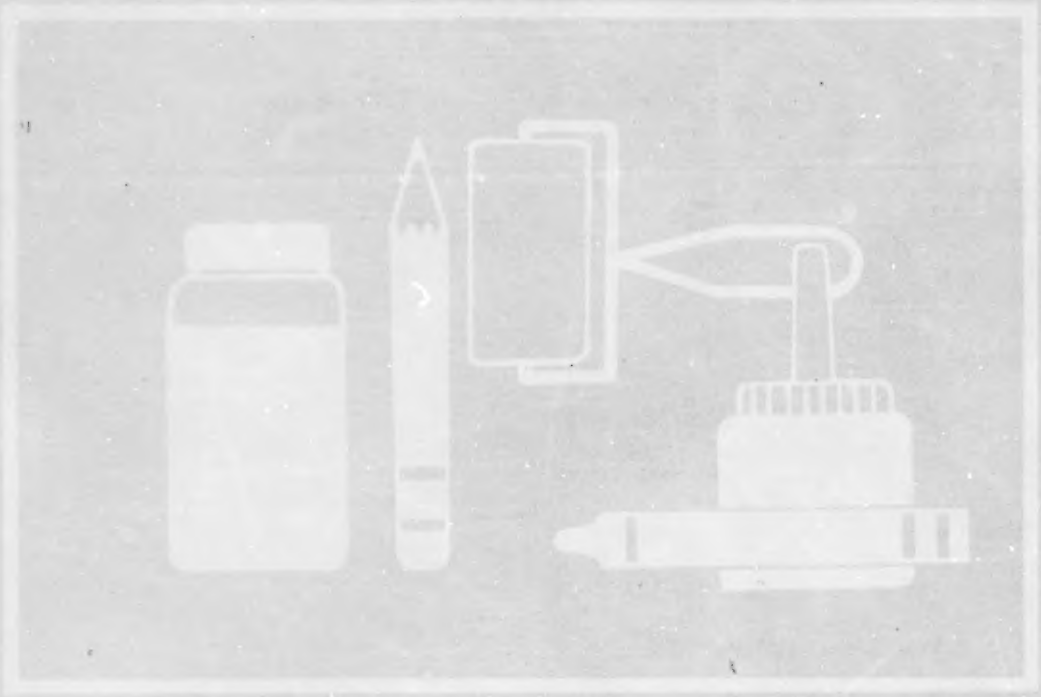

SUPPLIES AND EQUIPMENT

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The following supplies and equipment are essential for the balanced elementary art program:

Brushes

- Flat stiff bristle, ½", ¾", 1"
- Varnish, 1", 2"

Chalk

- Colored, standard size, 16 colors
- Colored, 1", assorted colors

Crayons

- Wax, standard size, 8 or 16 colors
- Wax, jumbo size, 8 colors

Fabric Design Materials And Equipment

- Burlap
- Felt, assorted colors
- Large-eye needles
- Textile dyes
- Wax, for batik
- Cotton or acrylic rug yarn
- Various stitchery yarns

Modeling Materials And Equipment

- Clay container, covered galvanized can, plastic container, or earthenware crock
- Pottery clay
- Glaze, assorted colors

- Heavy plastic bags for storing unfinished clay pieces
- Modeling tools
- Molding plaster
- Rolling pin
- Sponges
- Vermiculite or zonolite

Paints

- Liquid or dry tempera, assorted colors

Paper

- Bogus, gray 18″ × 24″
- Brown wrapping, 36″ width
- Butcher paper, 36″ width
- Construction, 12″ × 18″, assorted colors
- Fadeless all-purpose, assorted colors
- Manila, 12″ × 18″
- Manila, 18″ × 24″
- Mounting board, both white and colored, 22″ × 28″
- Newsprint, 12″ × 18″
- Newsprint, 18″ × 24″
- Tissue, various colors
- Tagboard, 18″ × 24″

Paste And Adhesive

- Gummed paper tape, 2″ width
- Masking tape
- School paste

- Scotch tape
- Wheat paste
- White glue

Printing Supplies And Equipment

- Blockprinting ink, water base, assorted colors
- Brayers, hard rubber
- Inking slab, tile, glass, or cookie sheet
- Linoleum, ⅛" battleship
- Linoleum cutting tools, various sizes

Equipment

- Hot plate, electric
- Iron, electric
- Kiln, electric
- Looms, two- or four-harness
- Paper cutter, 18"
- Paper holder, 36" width

General Tools

- Brace and bits
- Hammer, claw
- Rulers, 12" and 36"
- Saw, coping with blades
- Saw, cross cut, 13 pt., 20"
- Scissors, 6", 8"
- Screwdrivers
- Spoons

- Staplers, with staples
- Tin snips
- Vise

Miscellaneous

- Nails
- Newspapers
- Paper bags, assorted sizes
- Sandpaper, assorted grades
- String, cord, rope
- Tile, scraps of ceramic
- Wire, various kinds and gauges

RESOURCE MATERIALS

PERIODICALS

Art Education: Journal of the National Art Education Association, 1916 Association Drive, Reston, Virginia 22091

Artist, Jr.: 1346 Chapel Street, New Haven, Connecticut 06511

Arts and Activities: Watson-Guptill Publications, Suite 200, 591 Camino de la Reina, San Diego, California 92108

Art Teacher: National Art Education Association, 1916 Association Drive, Reston, Virginia 22091

School Arts: 50 Portland Street, Worcester, Massachusetts 01608

SLIDE-TAPE PRESENTATIONS

The following may be borrowed from the Resource Center, Texas Education Agency, 201 East 11th Street, Austin, Texas 78701:

"A Quality Art Program: Elementary School"

"Why Art Education?"
(A copy of this slide-tape is available from each of the 20 regional education service centers.)

ART BOOKS FOR THE TEACHER

Belfer, Nancy. *Designing in Batik and Tie-Dyeing*. Worcester, Massachusetts: Davis Publications, Inc., 1972.

_____. *Designing in Stitchery and Applique*. Worcester, Massachusetts: Davis Publications, Inc., 1972.

_____. *Weaving/Design and Expression*. Worcester, Massachusetts: Davis Publications, Inc., 1975.

Brommer, Gerald F. *Relief Printmaking*. Worcester, Massachusetts: Davis Publications, Inc., n.d.

Caucett, Allen, ed. *Focus: Elementary Art Education*. Reston, Virginia: National Art Education Association, n.d.

Cohen, Elaine Pear, and Gainer, Ruth Straus. *Art: Another Language for Learning*. New York: Citation Press, 1976.

D'Amico, Victor and Buchman, Arlette. *Assemblage: A New Dimension in Creative Teaching in Action*. New York: Museum of Modern Art, 1972.

Davis, D. Jack, ed. *Behavioral Emphasis in Art Education*. Reston, Virginia: National Art Education Association, n.d.

Dimondstein, Geraldine. *Exploring the Arts with Children*. New York: Macmillan Publishing Company, Inc., 1974.

Eisner, Elliot W. *Educating Artistic Vision*. New York: Macmillan Publishing Company, Inc., 1972.

_____, ed. *Reading, the Arts and the Creation of Meaning*. Reston, Virginia: National Art Education Association, 1978.

_____. *The Arts, Human Development, and Education*. Berkeley, California: McCutchan Publishing Corporation, 1977.

Farnsworth, Warren. *Beginning Pottery*. New York: Van Nostrand Reinhold Company, 1973.

Fearing, Kelly; Beard, Evelyn; Krevitsky, Nik; and Martin, Clyde. *Art and the Creative Teacher*. Austin, Texas: W. S. Benson and Company, 1971.

Gaitskel, Charles D., and Hurwitz, Al. *Children and Their Art: Methods for the Elementary School*. New York: Harcourt, Brace Jovanovich, Inc., 1975.

Greenberg, Pearl. *Art and Ideas for Young People*. New York: Van Nostrand Reinhold Company, 1970.

_____, ed. *Art Education: Elementary*. Reston, Virginia: National Art Education Association, 1972.

Herberholz, Barbara. *Early Childhood Art*. Dubuque, Iowa: William C. Brown Company, 1974.

Holter, Patra. *Photography Without a Camera*. New York: Van Nostrand Reinhold Company, 1972.

Horn, George F. *The Crayon, a Versatile Medium for Creative Expression*. Worcester, Massachusetts: Davis Publications, Inc., 1969.

_____. *Visual Communication: Bulletin Boards, Exhibits, Visual Aids*. Worcester, Massachusetts: Davis Publications, Inc., 1975.

_____, and Smith, Grace Sands. *Experiencing Art in the Elementary School*. Worcester, Massachusetts: Davis Publications, Inc., 1970.

Johnson, Pauline. *Creating with Paper*. Seattle: The University of Washington Press, 1958.

Lewis, Hilda Present, ed. *Art for the Preprimary Child*. Reston, Virginia: National Art Education Association, 1972.

Leyh, Elizabeth. *Children Make Sculpture*. New York: Van Nostrand Reinhold Company, 1972.

Lidstone, John. *Design Activities for the Classroom*. Worcester, Massachusetts: Davis Publications, Inc., 1977.

_____. *Self Expression in Classroom Art*. Worcester, Massachusetts: Davis Publications, Inc., 1968.

Lowenfeld, Viktor. *Your Child and His Art*. New York: Macmillan Publishing Company, Inc., 1954.

_____, and Lambert, W. Brittan. *Creative and Mental Growth*. New York: Macmillan Publishing Company, Inc., 1975.

Meilach, Dona Z. *Contemporary Batik and Tie-Dye*. New York: Crown Publishers, Inc., 1973.

Mendelowitz, Daniel M. *Children Are Artists*. Stanford, California: University Press, 1963.

Moseley, Spencer; Johnson, Pauline; and Koenig, Hazel. *Crafts Design*. Belmont, California: Wadsworth Publishing Company, Inc., 1962.

Pattemore, Arnel W. *Art and Environment*. New York: Van Nostrand Reinhold Company, 1974.

Rainey, Sarita R. *Tissue Paper Activities*. Worcester, Massachusetts: Davis Publications, Inc., 1971.

_____. *Wall Hangings: Designing with Fabric and Thread*. Worcester, Massachusetts: Davis Publications, Inc., 1971.

_____. *Weaving Without a Loom*. Worcester, Massachusetts: Davis Publications, Inc., 1966.

Stevens, Harold. *Transfer: Designs, Textures, Images*. Worcester, Massachusetts: Davis Publications, Inc., 1974.

Trogler, George E. *Beginning Experiences in Architecture*. New York: Van Nostrand Reinhold Company, 1972.

Varney, Vivian. *The Photographer As Designer*. Worcester, Massachusetts: Davis Publications, Inc., 1977.

Wachowiak, Frank. *Emphasis: Art*. New York: Harper & Row, Inc., 1977.

Wilson, Jean. *Weaving Is for Anyone*. New York: Van Nostrand Reinhold Company, 1966.

ART BOOKS FOR CHILDREN

Avi-Yonah, Michael. *The Art of Mosaics*. Minneapolis: Lerner Publications Company, 1975. (The Lerner Archeology Series: Digging Up the Past)

This introduction to mosaics includes the techniques and history of mosaics in Greece, Egypt, Rome, Africa, the Holy Land, and the Byzantine world. Grades 5 up.

Batterberry, Ariane Ruskin. *The Pantheon Story of Art for Young People*. New York: Pantheon Books, Inc., 1975.

The history of painting and sculpture from the caveman to the twentieth century is presented with many reproductions, half of which are in color. Grades 5 up.

Batterberry, Ariane Ruskin, and Batterberry, Michael. *The Pantheon Story of American Art for Young People*. New York: Pantheon Books, 1976.

This history of art book deals with art in the United States, the contributions of the Indians, early settlers, and art movements and artists of the eighteenth, nineteenth, and twentieth centuries. Grades 5 up.

Batterberry, Michael, and Batterberry, Ariane Ruskin. *Primitive Art*. New York: McGraw-Hill, Inc., 1972.

This book discusses the primitive art of North, South, and Central America. Included are Zuni pottery, Mayan temples, Eskimo masks, Inca textiles, and more. Illustrations are color plates of primitive art. Grades 3 up.

Borten, Helen. *Do You See What I See?* New York: Abelard-Schuman, Limited, 1959.

The art elements of our visual world are discussed in a brief text and through illustrations. Grades K-2.

Braeman, Shirley W. *Fold, Tie, Dip, and Dye*. Minneapolis, Minnesota: Learner Publications Company, 1976.

The history and techniques of fold dyeing and tie dyeing are discussed in this book. In addition, instructions for paper and fabric activities are included. Grades K-3.

Castino, Ruth. *Spinning and Dyeing the Natural Way*. New York: Van Nostrand Reinhold Company, 1974.

The author of this book includes information about spinning wheels, yarn preparation, dyeing with plants, and weaving.

Chase, Alice Elizabeth. *Looking at Art*. New York: Thomas Y. Crowell Company, 1966.

This book deals chiefly with paintings and with explanations as to how artists view their subjects and create their pictures. Artists of the twentieth century are included. Grades K-3.

Colby, C. B. *Early American Crafts: Tools, Shops, and Products*. New York: Coward-McCann, Inc., 1967.

Brief information about numerous early day crafts such as cabinetmaking, broommaking, silversmithing, and bookkeeping is given. Grades 3 up.

Deyrup, Astrith. *Tie Dyeing and Batik*. Garden City, New York: Doubleday & Company, 1974.

Two sections are in the book, one on tie dyeing and another on batik. Information and suggestions are given on each process. Grades 4-7.

Downer, Marion. *Long Ago in Florence*. New York: Lothrop, Lee & Shepard Company, 1968.

This book is the story of the sculptor Luca della Robbia who welcomed children into his studio and who derived inspiration from them. A glimpse of the art of the Renaissance in Italy is also presented. Grades 2-5.

_____. *Roofs Over America*. New York: Lothrop, Lee & Shepard Company, 1967.

Roofs tell their story of the times and the people. Starting with the homes built by the colonists, the writer pictures and discusses the different types of roofs for houses to our present times. Grades 4-6.

Fowler, Carol. *Contributions of Women: Art*. Minneapolis: Dillon Press, Inc., 1976.

This book gives brief biographies of six prominent American artists: Mary Cassatt, Grandma Moses, Georgia O'Keeffe, Louise Nevelson, Helen Frankenthaler, and Suzanne Jackson. Grades 5-9.

Goldreich, Gloria, and Goldreich, Ester. *What Can She Be? An Architect*. New York: Lothrop, Lee & Shepard Company, 1974.

Black and white photographs accompanied with a brief text present the work of an architect. Grades K-5.

Grant, Neil. *Cathedrals*. New York: Franklin Watts, Inc., 1972.

The word cathedral is defined. Then the author discusses cathedral building and both Romanesque and Gothic architecture. The best-known cathedrals in Europe and the United States are described with a few sentences. Grades 4-6.

Hart, Tony. *The Young Letterer*. New York: Frederick Warne Company, 1965.

The author describes letter forms and lettering with both pen and brush. Grades 5-9.

Helfman, Harry. *Creating Things That Move, Fun with Kinetic Art*. New York: William Morrow & Company, 1975.

The reader is introduced to kinetic art (art that moves) through illustrations of the work of famous kinetic artists. Also suggestions of simple ways to experiment with kinetic art are given. Grades 4-6.

_____. *Making Pictures Without Paint*. New York: William Morrow & Company, 1973.

Mosaics, rubbings, string designs, and collages are only a few of the kinds of pictures that can be made without paints. Some of the activities are simple while others are more complicated. Grades 4-6.

Hiller, Carl E. *Babylon to Brasilia, The Challenge of City Planning*. Boston: Little, Brown & Company, 1972.

With the aid of over 50 photographs and drawings, the author presents the reader with a short history of cities: how they grew, the basic forms they took, and what is wrong with them today. Also discussed is the work of some of our gifted planners, such as Le Corbusier and Frank Lloyd Wright. Grades 7 up.

_____. *From Tepees to Towers*. Boston: Little, Brown & Company, 1967.

The book is a photographic history of American cities. Grades 7 up.

Hoban, Tana. *Look Again*. New York: Macmillan Publishing Company, 1971.

A book of photographs which emphasize design in nature. Grades K-6.

Hochman, Shirley. *Identifying Art*. New York: Sterling Publishing Company, 1974. (Opening Your Eyes to Art Series)

A general discussion of history, art periods, and ideas about art is presented, followed by specific information on eight artists and their paintings. Art activities that children can do are also given. Grades 4 up.

_____. *Invitation to Art*. New York: Sterling Publishing Company, 1974. (Opening Your Eyes to Art Series)

The elements of design are discussed followed by a discussion of eight well-known artists and their work. Suggestions for related art activities are given. Grades 4 up.

Isenstein, Harald. *Creative Claywork*. New York: Sterling Publishing Company, 1975.

The author presents some of the possibilities and limitations of clay as he discusses sculpture, pottery, relief, and plaster casting. Grades 2 up.

Jackson, Florence. *The Black Man in America—1932-1954*. New York: Franklin Watts, Inc., 1975.

Black theater, music, literature, and art are briefly discussed from the Great Depression through 1954. Grades 4-6.

Janson, Horst W., and Janson, Dora. *The Story of Painting for Young People*. New York: Harry N. Abrams, Inc., 1962.

This book is a history of painting from prehistoric times to the present with descriptions of the style of each painter. Many illustrations are included. Grades 7 up.

Leacroft, Helen, and Leacroft, Richard. *The Buildings of Ancient Greece*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1966.

The book includes a discussion of as well as plans of temples, palaces, theaters, and towns. Grades 5-10.

_____. *The Buildings of Ancient Man*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1973.

Many types of prehistoric buildings are discussed and illustrated with drawings. The kind of life that was lived in these buildings and why and how they were built are discussed by the author. Grades 4 up.

Lerner, Sharon. *Orange Is a Color*. Minneapolis: Lerner Publications Company, 1970.

This book about colors tells how most colors are made and how colors express various moods. There are also many full-color illustrations. Grades K-3.

Lidstone, John. *Building with Balsa Wood*. New York: Van Nostrand Reinhold Company, 1965.

The book includes materials and processes for using wood. The author encourages readers to use their imagination and ideas in designing and building with balsa wood. Grades 4-6.

MacAgy, Douglas, and MacAgy, Elizabeth. *Going for a Walk with a Line*. New York: Doubleday & Company, 1959.

The child is taken into the world of modern art through this book. Grades 3-7.

Myron, Robert, and Sundell, Abner. *Modern Art in America*. New York: Macmillan Publishing Company, 1971.

This is a survey of twentieth century art and architecture. Grades 7 up.

Naylor, Penelope. *Black Images: The Art of West Africa*. Garden City, New York: Doubleday & Company, Inc., 1973.

Numerous large black and white photographs of African art are included with text to accompany each. This book deals chiefly with sculpture, but a few masks are also included. Grades 6-7.

Noren, Catherine. *Photography: How to Improve Your Technique*. New York: Franklin Watts, Inc., 1973.

This book covers the essentials of photography from selecting a camera to developing the film. Grades 5 up.

Oppenheim, Joanne. *Have You Seen Houses?* Reading, Massachusetts: Addison-Wesley Publishing Company, 1973.

Combining free verse with the impact of a sequence of photographs, this book is a mind expander of what houses are—what housing is. The reader samples the infinite variety of ways people have of building their homes. Grades K-3.

Paine, Roberta M. *Looking at Architecture*. New York: Lothrop, Lee & Shepard Company, 1974.

The author considers various aspects of architecture in specific structures such as the Parthenon, Pantheon, pyramids of Mexico, Gothic churches, and skyscrapers. The book is well illustrated with black and white photographs. Grades 4-7.

Price, Christine. *Arts of Clay*. New York: Charles Scribner's Sons, 1977.

Some of the pots shown in this book were made by Indian potters long before America was discovered and others were made in prehistoric times in Asia and Europe. The book is well illustrated and has a brief text. Grades 3-7.

Pucci, Cora. *Pottery: A Basic Manual*. Boston: Little, Brown & Company, 1974.

A very thorough book which includes preparation of clay, handbuilding and throwing on the wheel, glazing, equipment, and materials. Grades 6 up.

Rockwell, Anne. *The Boy Who Drew Sheep*. New York: Atheneum Publishers, 1973.

A biography of the artist Giotto which tells the reader something of the painter's life and the techniques of painting in his day. Grades 4-6.

Rubenstone, Jessie. *Knitting for Beginners*. Philadelphia: J. B. Lippincott Company, 1973.

The book explains the use of appropriate materials and techniques for knitting headbands, belts, scarves, afghans, and other articles. Many illustrations are included. Grades 3-4.

Ruskin, Ariane. *History in Art*. New York: Franklin Watts, Inc., 1974.

The author shows how art reflects the beliefs and aspirations of people throughout the ages. The major periods of art history are included. Grades 7 up.

_____. *Nineteenth Century Art*. New York: McGraw-Hill, Inc., 1969.

The author traces the development of painting during the nineteenth century. Painters of each movement are discussed in detail. Almost every work discussed is reproduced in full color. Grades 5 up.

Seidelman, James E. *Creating with Papier-Mache*. New York: Macmillan Publishing Company, 1971.

The instructions in the book are clear and complete. Much information is included concerning types of paper to use, methods, and materials appropriate for decoration. Grades 4-6.

_____. *The Rub Book*. New York: Macmillan Publishing Company, 1968.

A story is told of a boy who captures exciting textures and beautiful patterns of the world around him by making rubbings using a crayon. Grades K-3.

Simon, Seymour. *Optical Illusion Book*. New York: Four Winds Press, 1976.

In this book the author shows the many ways the eyes can be tricked into seeing that which does not exist. Grades 2-6.

Spencer, Cornelia. *How Art and Music Speak to Us*. New York: John Day Company, 1968.

Throughout the ages people all over the world have expressed their deepest feelings through art and music as they could never describe them in words. Art is a language and the author asks readers to pause and listen to what the arts say. Grades 5-8.

Webster, David. *Photo Fun*. New York: Franklin Watts, Inc., 1973.

This is a source book of ideas on how to have fun with a camera. No expensive equipment is required to achieve the special effects. Grades 4 up.

Weiss, Harvey. *Ceramics from Clay to Kiln*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1964.

The text presents the fundamentals of working with clay. Grades 5-9.

_____. *Collage and Construction*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1970.

The book describes how to make a collage or construction using various materials. The author encourages the child to develop a sense of judgment and discrimination in the use of these materials. Grades 4 up.

_____. *How to Make Your Own Movies*. Reading, Massachusetts: Addison-Wesley Publishing Company, 1973.

The basic techniques of filmmaking are described. The emphasis is not merely on technical matters, but the book also deals with attitudes, interests, and personal feelings that provide the basis for simple, effective movies. Grades 5 up.

Whiteford, A. H. *North American Indian Arts*. New York: Golden Press, 1973.

As the title suggests, the book contains much information about the arts of the North American Indians. There are numerous color illustrations. Grades 7 up.

BOOKS IN A SERIES

Each of the books in the series written by Shirley Glubok deals with the art of a particular country, a certain period in history, or a particular group of people. Each book is well illustrated and has an interesting and informative text.

Glubok, Shirley. *Art and Archaeology*. New York: Harper & Row Publishers, Inc., 1966. Grades 3-7.

_____. *Art of Africa*. New York: Harper & Row Publishers, Inc., 1965. Grades 3 up.

_____. *Art of America from Jackson to Lincoln*. New York: Macmillan Publishing Company, 1973. Grades 4-8.

_____. *Art of America in the Early Twentieth Century*. New York: Macmillan Publishing Company, 1974. Grades 4 up.

_____. *Art of America in the Gilded Age*. New York: Macmillan Publishing Company, 1974. Grades 4 up.

_____. *Art of America Since World War II*. New York: Macmillan Publishing Company, 1976. Grades 3 up.

_____. *Art of Ancient Mexico*. New York: Harper & Row Publishers, Inc., 1968. Grades 3-7.

_____. *Art of Ancient Peru*. New York: Harper & Row Publishers, Inc., 1966. Grades 3 up.

_____. *Art of Ancient Rome*. New York: Harper & Row Publishers, Inc., 1965. Grades 4-7.

_____. *Art of China*. New York: Macmillan Publishing Company, 1973. Grades 4 up.

_____. *Art of Colonial America*. New York: Macmillan Publishing Company, 1970. Grades 4 up.

_____. *Art of India*. New York: Macmillan Publishing Company, 1969. Grades 5-8.

_____. *Art of Japan*. New York: Macmillan Publishing Company, 1970. Grades 4 up.

_____. *Art of Photography*. New York: Macmillan Publishing Company, 1977. Grades 4 up.

_____. *Art of the Eskimo*. New York: Harper & Row Publishers, Inc., 1964. Grades 2-6.

_____. *Art of the Etruscans*. New York: Harper & Row Publishers, Inc., 1967. Grades 2-5.

_____. *Art of the New American Nation*. New York: Macmillan Publishing Company, 1972. Grades 4 up.

_____. *Art of the North American Indian*. New York: Harper & Row Publishers, Inc., 1964. Grades 2-6.

_____. *Art of the Northwest Coast Indians*. New York: Macmillan Publishing Company, 1975. Grades 4 up.

_____. *Art of the Old West*. New York: Macmillan Publishing Company, 1971. Grades 4 up.

_____. *Art of the Plains Indians*. New York: Macmillan Publishing Company, 1975. Grades 4 up.

_____. *Art of the Southwest Indians*. New York: Macmillan Publishing Company, 1971. Grades 4 up.

_____. *Art of the Spanish in the United States and Puerto Rico*. New York: Macmillan Publishing Company, 1972. Grades 4 up.

_____. *Art of the Woodland Indians*. New York: Macmillan Publishing Company, 1976. Grades 4 up.

Each book in the following art series by Lerner Publications Company deals with a certain subject and how artists have portrayed that subject in various art forms. All books have numerous illustrations and the reading level is from Grades 5-11.

Coen, Rena Newmann. *American History in Art*, 1966.

_____. *Black Man in Art*, 1970.

_____. *Kings and Queens in Art*, 1965.

_____. *The Red Man in Art*, 1972.

Forte, Nancy. *The Warrior in Art*, 1966.

Harkonen, Helen. *Circuses and Fairs in Art*, 1965.

_____. *Farms and Farmers in Art*, 1965.

Lerner, Sharon. *Self-Portrait in Art*, 1965.

Mondale, Joan Adams. *Politics in Art*, 1972.

Zuelke, Ruth. *Horse in Art*, 1965.

The following were written by Christine Price and deal with the art of a special period in history. The author discusses those art forms that had significant meaning during the period. The books are published by E. P. Dutton & Company and are for a reading level of Grade 7 and above.

Price, Christine. *Made in the Renaissance*, 1963.

_____. *Made in West Africa*, 1975.

Each of the books in the following Art for Children Series, written by Ernest Raboff and published by Doubleday & Company, deals with one particular artist. The author has selected certain paintings by each artist and discusses these so that children can have a better understanding of artists and their work.

Raboff, Ernest. *Da Vinci*, n.d. Grades 3-6.

_____. *Durer*, n.d. Grades 3-6.

_____. *Frederic Remington*, 1976. Grades 4-7.

_____. *Henri De Toulouse-Lautrec*, 1970. Grades 3-6.

_____. *Henri Rousseau*, 1970. Grades 3-6.

_____. *Marc Chagall*, 1968. Grades 3-6.

_____. *Michelangelo*, n.d. Grades 2-6.

_____. *Pablo Picasso*, 1968. Grades 4-6.

_____. *Paul Gauguin*, 1975. Grades 4-7.

_____. *Paul Klee*, 1968. Grades 4-6.

_____. *Pierre Auguste Renoir*, 1970. Grades 3-6.

_____. *Raphael*, 1971. Grades 3-7.

_____. *Rembrandt*, n.d. Grades 3-6.

_____. *Velasquez*, n.d. Grades 3-6.

_____. *Vincent Van Gogh*, 1975. Grades 4-6.

SOURCES OF AUDIOVISUAL MATERIALS

Prints

Art Education, Inc.
Blauvelt, New York 10913

Artext Prints, Inc.
P.O. Box 70
Westport, Connecticut 06880

Harry N. Abrams, Inc.
110 East 59th Street
New York, New York 10022

Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, New York 10028

Museum of Modern Art
11 West 53rd Street
New York, New York 10019

National Gallery of Art
Constitution Avenue
Washington, D.C. 20565

Oestreicher's Prints, Inc.
1208 Sixth Avenue
New York, New York 10009

Penn Prints
221 Park Avenue South
New York, New York 10003

Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, Pennsylvania 19101

Prothmann Associates, Inc.
650 Thomas Avenue
Baldwin, New York 11510

Shorewood Reproductions, Inc.
10 East 53rd Street
New York, New York 10022

Society for Visual Education
1345 Diversey Parkway
Chicago, Illinois 60614

Summit Book Company
138 South Wabash Avenue
Chicago, Illinois 60603

University Prints
21 East Street
Winchester, Massachusetts 01890

Van Nostrand Reinhold Company
450 West 33rd Street
New York, New York 10001

Slides

American Crafts Council
Research and Education Department
44 West 53rd Street
New York, New York 10019

American Library Color Slide Company
P.O. Box 5810
Grand Central Station
New York, New York 10017

Educational Audio-Visual
29 Marble Avenue
Pleasantville, New York 10570

McGraw-Hill Films
1221 Avenue of the Americas
New York, New York 10020

Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, New York 10028

Museum of Modern Art
11 West 53rd Street
New York, New York 10019

National Gallery of Art
Constitution Avenue
Washington, D.C. 20565

Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, Pennsylvania 19101

Prothman Associates, Inc.
650 Thomas Avenue
Baldwin, New York 11510

Sandak, Inc.
180 Harvard Avenue
Stamford, Connecticut 06902

Society for Visual Education
1345 Diversey Parkway
Chicago, Illinois 60614

Universal Color Slide Company
136 West 32nd Street
New York, New York 10001

Van Nostrand Reinhold Company
450 West 33rd Street
New York, New York 10001

Films And Filmstrips

aci media, inc.
35 West 45th Street
New York, New York 10036

Alemann Films
P.O. Box 76244
Los Angeles, California 90076

Alfred De Martini Educational Films
414 Fourth Avenue
Haddon Heights, New Jersey 08035

Art Institute of Chicago Film Library
Michigan Blvd at Adams
Chicago, Illinois 60603

BFA Educational Media
2211 Michigan Avenue
Santa Monica, California 90406

Brandon Films, Inc.
244 Kearney Street
San Francisco, California 94108

Centron Films
1621 West Ninth Street
Lawrence, Kansas 66044

Coronet Films
65 East South Water Street
Chicago, Illinois 60601

Educational Dimensions Group
P.O. Box 126
Stamford, Connecticut 06904

Encyclopaedia Britannica Press, Inc.
425 N. Michigan Avenue
Chicago, Illinois 60611

Eye-Gate House
146-01 Archer Avenue
Jamaica, New York 11435

Filmart Productions
Distribution Department A
3926 Macalaster Drive
Minneapolis, Minnesota 55421

Hester and Associates
11422 Harry Hines Boulevard
Suite 212
Dallas, Texas 75229

Imperial Film Company, Inc.
4404 South Florida Avenue
Lakeland, Florida 33803

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

McGraw-Hill Films
1221 Avenue of the Americas
New York, New York 10020

Museum of Modern Art
Film Library
11 West 53rd Street
New York, New York 10019

National Film Board of Canada
1251 Avenue of the Americas
New York, New York 10020

National Gallery of Art
Constitution Avenue
Washington, D.C. 20565

Scope Productions, Inc.
P.O. Box 5515
Fresno, California 93755

Sterling Educational Films, Inc.
241 East 34th Street
New York, New York 10016

Warner Educational Productions
P.O. Box 8791
Fountain Valley, California 92708

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.